THEME-BOOK
IN ENGLISH COMPOSITION

ALFRED M. HITCHCOCK

Hitchcock's Theme-Book.

By Alfred M. Hitchcock, Head of the English Department in the Hartford (Conn.) Public High School. '10. vii+ 113 pp. 12mo. 50 cents.

The exercises in this manual are worked out upon the general lines of those in the author's *Practice Books*, to which they may serve as a supplement by providing a large number of alternative subjects for composition slightly more difficult in character. The book can be used in any year of the high school. It provides supplementary exercises and hints to the pupil in the field covered by the *Practice Books* in Narration, Exposition, and Description. The work in Narration is somewhat amplified by its treatment under the sub-heads of Reproduction and Story Telling, Biography, Experience, the Newspaper, and Dramatic Narration. Fuller consideration is given to Argument, and entirely new material is provided in Speech Making, Discussion, and Debate. In a final group are brought together and loosely classified a large number of topics for Essays and Orations.

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BY

ALFRED M. HITCHCOCK

HARTFORD PUBLIC HIGH SCHOOL

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PREFACE

THIS little volume owes its existence to a card catalog of composition subjects which has been growing through many years. Not a few of the topics have been suggested by pupils and still others by fellow teachers. I am indebted especially to my associate Miss Mercy Brann. It has occurred to me that if carefully grouped the tasks could be made to form a progressive course of some value, and this I have tried to do.

Five things have been kept in mind. First, a pupil writes with greater ease and pleasure if permitted, within reasonable limits, to select his own subjects. Second, oral composition, though no adequate substitute for written work, nevertheless furnishes profitable drill and does not call for weary hours of correction. Third, far too little attention is paid to the mental processes preceding final expression. In every year of the course, I think, many essays should be planned, some by the individual pupil and some by the entire class in co-operation with the instructor, which may never be written,—this to accustom the mind to methodical composing. Fourth, because of its very nature English should be closely correlated

with other branches, subjects being chosen freely from science, history, literature, and kindred studies. This is especially true in these days of many electives, when frequently the pupil's greatest interest lies not in the things he does at home but in some study pursued in school. We have followed too long the ancient assumption that whatever has to do with instruction is necessarily distasteful to youth. Fifth, a text-book should not be so planned that it leaves the instructor hampered by a fast-bound sequence, nor should it so anticipate all that he would naturally wish to say to his classes that little remains save the trying work of correction.

The customary question remains to be answered: For what year in the high school course are these exercises designed? They are designed for all years. Few of the tasks are too simple for the most learned senior, though from upper classes should be expected a high degree of excellence. On the other hand, nearly every group contains exercises none too difficult for first year pupils. For convenience, the old sequence of narration, exposition, description, and argument has been adopted; yet it is pretty well agreed that it is best to give in each year of the course tasks involving all four forms. And so far as was practicable, the exercises in each group have been arranged in the order of their difficulty. Yet after all, the book presents simply a collection of subjects; the task of planning a course appropriate for a given year remains, as

it must and should, with the individual instructor. I have tried, it is true, to suggest a profitable sequence; but the skilled instructor, doubtless, will frequently depart from it.

A. M. H.

HARTFORD, CONN.
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CONTENTS

GROUP I

NARRATION—REPRODUCTION AND STORY-TELLING

There are few simpler tasks in composition than plain reproduction; yet most of us know how easy it is to spoil a good story heard but yesterday and still fresh in mind. No matter how faithfully we may try to reproduce it, something of the charm is lost. So much depends upon the manner of the narrator—his facial expression, the modulation of his voice, and little gestures made unconsciously, it may be; and not a little depends upon a wise choice of words. A poor way to prepare for the exercises in Group I would be to memorize the selections. A better way would be to use the imagination, trying to see clearly each situation, how the characters look and feel and with what tone of voice they speak. For the successful story-teller must in some measure be an actor, able to put himself in the place of other people.

EXERCISE I

Come to class prepared to tell the following tales.

1. The Traveler and the Bear

Two friends were traveling the same road together when they met a bear. The one, in great fear, without a thought for his companion, climbed into a tree and hid himself. The other, seeing that he had no chance single-handed against the bear, could do nothing but throw himself quickly to the ground and feign to be dead; for he had heard that the bear will never touch a dead body. As he lay thus, the bear came up to his head, muzzling and snuffing at his nose and ears and heart; but the man held his breath, and the beast, supposing him to be dead, walked away. When the bear was quite out of sight, his companion came down out of the tree. "What was it that the bear whispered to you?" he asked. "For I observed that he put his mouth very close to your ear." "Why," replied the other, "it was no great secret. He only bade me have a care how I kept company with those who, when they get into difficulty, leave their friends in the lurch."

Æsop

2. The Wise Dervis

A dervis was journeying alone in the desert when two merchants suddenly met him.

"You have lost a camel," said he to the merchants.

"Indeed we have," they replied.

"Was he not blind in one eye and lame in his left leg?"

"He was," replied the merchants.

"Had he not lost a front tooth?"

"He had."

"And was he not loaded with honey on the one side and with wheat on the other?"

"Most certainly he was," they replied; "and since you have seen him so lately and marked him so particularly, you can, in all probability, conduct us to him."

"My friends," said the dervis, "I have not seen your camel, or ever heard of him but from you."

"A pretty story, truly," said the merchants; "but where are the jewels which formed a part of his cargo?"

"I have seen neither your camel nor your jewels," repeated the dervis.

On this they seized him and forthwith hurried him before the cadi, where, on the strictest search, nothing could be found upon him, nor could any evidence whatever be adduced to convict him either of falsehood or of theft. They were about to proceed against him as a sorcerer, when the dervis, with great calmness, thus addressed the court:

"I have been much amused with your surprise, and own that there has been some ground for your suspicions. I have lived long alone; I can find ample scope for observation even in the desert. I knew that I had crossed the track of a camel that had strayed from its owner, because I saw no mark of human footprint on the same route. I knew that the animal was blind in one eye, for it had cropped the herbage on only one side of the path; and I perceived that it was lame in one leg from the faint impression that particular foot produced in the sand. I concluded that the animal had lost a tooth, because wherever it had grazed a small tuft of herbage was left uninjured

in the center of its bite. As to what formed the burden of the beast, the busy ants informed me that it was grain on the one side, and the clustering flies that it was honey on the other." *The National Preceptor*

3. The Giant and the Dwarf

Once upon a time a Giant and a Dwarf were friends and kept together. They made a bargain that they would never forsake each other, but go seek adventures.

The first battle they fought was with two Saracens; and the Dwarf, who was very courageous, dealt one of the champions a most angry blow. It did the Saracen very little injury, who, lifting up his sword, fairly struck off the poor Dwarf's arm. He was now in a woeful plight; but the Giant, coming to his assistance, in a short time left the two Saracens dead upon the plain, and the Dwarf cut off the dead man's head in spite.

They then traveled on another adventure. This was against three bloody-minded Satyrs, who were carrying away a damsel in distress. The Dwarf was not quite so fierce as before; but for all that, struck the first blow, which was returned by another that knocked out his eye. But the Giant was soon up with them, and, had they not fled, would certainly have killed them every one. They were all very joyful for this victory, and the damsel who was relieved fell in love with the Giant and married him.

They now traveled, and farther than I can tell, till they met with a company of robbers. The Giant, for the first time, was foremost now; but the Dwarf was not far behind. The battle was stout and long. Wherever the Giant came, all fell before him; but the Dwarf had like to have been killed more than once. At last the vic-

tory was declared for the two adventurers; but the Dwarf had lost a leg.

The Dwarf had now lost an arm, a leg, and an eye, while the Giant was without a single wound; upon which he cried out to his little companion, "My little hero, this is glorious sport! Let us get one victory more, and then we shall have honor forever." "No," cried the Dwarf, who by this time was grown wiser, "No, I declare off; I'll fight no more. For I find that in every battle you get all the honors and rewards, but all the blows fall upon me." GOLDSMITH

4. THE HOUSE-DOG AND THE WOLF

A lean, hungry wolf chanced one moonshiny night to fall in with a plump, well-fed house-dog. After the first compliments were passed between them, the wolf said, "How is it, my friend, that you look so sleek? How well your food agrees with you! And here am I striving for a living day and night, and can barely save myself from starving."

"Well," said the dog, "if you would fare like me you have only to do as I do."

"Indeed," replied he, "and what is that?"

"Why, just guard the master's house and keep off the thieves at night."

"With all my heart," said the wolf; "for at present I have but a sorry time of it. This woodland life, with its frosts and rains, is sharp work for me. To have a warm roof over my head and plenty of victuals always at hand will, methinks, be no bad exchange."

"True," replied the dog; "therefore you have nothing to do but to follow me."

Now as they were jogging along together, the wolf spied a mark on the dog's neck, and having a curiosity, could not forbear asking what it meant.

"Pooh! nothing at all," said the dog.

"Nay, but pray——"

"Oh, a mere trifle; perhaps the collar to which my chain is fastened——"

"Chain," interrupted the wolf in surprise; "you don't mean that you cannot rove when and where you please?"

"Why, not exactly that, perhaps. You see I am looked upon as rather fierce; so they sometimes tie me up in the daytime. But I assure you I have perfect liberty at night; and my master feeds me off his own plate, and the servants give me their tit-bits, and I am such a favorite, and—— But what is the matter? Where are you going?"

"Oh, good night to you," said the wolf. "You are welcome to your dainties; but as for me, a dry crust with liberty, against a king's luxury with a chain."

ÆSOP

EXERCISE II

Come to class prepared to tell, orally or in writing, the following stories. The temptation is strong, in a task of this kind, to turn direct discourse into indirect; that is, to report conversation in a general way without giving the very words of the speakers. Direct discourse gives life to a narrative, makes it seem real. Notice how quotation marks, capitals, and indentions are used in reporting conversation.

1. The Wise Lark

An old lark had a nest of young ones in a field of wheat that was almost ripe, and she was not a little afraid that the reapers would be set to work before her young ones were large enough to remove from the place. One morning, therefore, when she was about to take her flight to seek something to feed them with, "My dear children," said she, "be sure that in my absence you take the strictest notice of every word you hear, and do not fail to tell me it as soon as I come home again."

Some time after she had gone, along came the owner of the field, and his son. "George," said he, "this wheat, I think, is ripe enough to cut; so to-morrow morning, as soon as the sun is up, go and request our friends and neighbors to come and help. Tell them that we will do as much for them the first time they want us."

When the lark came back to her nest, the young ones began to nestle and chirp about her, begging her to remove them as fast as she could. "Hush," said she, "hold your silly tongues; for if the old farmer depends upon his friends and neighbors, you may take my word for it that his wheat will not be reaped to-morrow." The next morning, therefore, she went out again, leaving the same orders as before.

Soon after, the owner of the field came to wait for those to whom he had sent; but the sun grew hot, and none of them came to help him. "Why, then," said he to his son, "our friends have left us in the lurch; so you must run to your uncles and cousins and tell them that I shall expect them to-morrow betimes to help us reap."

This also the young ones told their mother as soon as she came home again. "Never mind it," said she to the

little birds; "for if that is all, you may take my word for it his brethren and his kinsmen will not be so forward to assist him as he feels willing to persuade himself. But be sure to mind," added she, "what you hear next time, and let me know without fail."

The old lark went abroad the next day as before; but when the poor farmer found that his kinsmen and cousins were full as backward as his neighbors, he said to his son, "You perceive that your uncles and cousins are no better than strangers. But hark ye, George. Do you provide two good sickles against to-morrow morning, and we will reap the field ourselves."

When the birds told their mother this, "Now," said she, "we must be gone indeed; for when a man resolves to do his work himself, you may be assured it will be done." ÆSOP

2. DIONYSIUS AND THE FLATTERER

Dionysius, the tyrant of Sicily, was far from being happy, though he possessed great riches and all the pleasures that wealth and power could procure. Damocles, one of his flatterers, deceived by this false appearance of happiness, took occasion to compliment him on the extent of his power, his treasures, and his royal magnificence, and declared no monarch had ever been greater or happier.

"Hast thou a mind, Damocles," said the king, "to taste this happiness, and to know by experience what the enjoyments are of which you have so high an idea?" Damocles with joy accepted the offer. So the king ordered a royal banquet to be prepared, and a gilded sofa to be placed for his favorite. Sideboards loaded with gold and silver plate of immense value were arranged in

the apartment. Pages of extraordinary beauty were ordered to attend his table, and to obey his demands with the utmost readiness and the utmost submission. Fragrant ointments, chaplets of flowers, and rich perfumes were added to the entertainment. The table was loaded with the most exquisite delicacies of every kind.

Damocles, intoxicated with pleasure, fancied himself amongst superior beings. But in the midst of all this happiness, as he lay indulging himself in state, he sees let down from the ceiling, exactly over his head, a glittering sword hung by a single hair. The sight of impending destruction puts a speedy end to his joy and reveling. The pomp of his attendance, the glitter of the carved plate, and the delicacy of the viands cease to afford him any pleasure. He dreads to stretch forth his hand to the table. He throws off the garland of roses. He hastens to remove from his dangerous situation, and earnestly entreats the king to restore him to his former humble condition, for he no longer desires to enjoy a happiness so terrible.

By this device Dionysius intimated to Damocles how miserable he was in the midst of all his treasures, and in possession of all the honors and enjoyments which royalty could bestow. CICERO

3. THE COUNTRY MAID AND THE MILK CAN

A country maid was walking along with a can of milk upon her head, when she fell into the following train of reflection: "The money for which I shall sell this milk will enable me to increase my stock of eggs to three hundred. These eggs, allowing for what may prove addled and what may be destroyed by vermin, will produce at least two hundred and fifty chickens. These chickens will

be fit to carry to market just at the time when poultry is always dear; so that by New-Year I cannot fail of saving enough to purchase a new gown. Green—let me consider —yes, green becomes my complexion best, and green it shall be. In this dress I will go to the fair, where all the young fellows will strive to have me for a partner; but no, I shall refuse every one of them, and with a disdainful toss turn from them." Transported with this idea, she could not forbear acting with her head the thought that thus passed through her mind, when down came the can of milk, and all her happiness vanished in a minute.

ÆSOP

4. How Rosamond Was Won

A certain king had an only daughter, remarkable for her beauty. She was called Rosamond. At the early age of ten years she proved so swift a runner that she invariably reached the goal before her competitor had proceeded halfway. Now the king caused it to be proclaimed that whoever should surpass his daughter in speed should marry her and succeed to the throne; but in event of failure, he should lose his head. This latter clause was wisely added; for, the lady being so beautiful and the reward so great, an infinite crowd would otherwise have eagerly presented themselves. Even as it was, numbers permitted themselves to be buoyed up by a hope of success to attempt, and to perish in the attempt.

But it so happened that a poor man named Abibas, who lived in that country, thus communed with himself: "I am very poor and of base extraction. If I overcome this lady and marry her, not only I shall be promoted, but all of my blood." The temptation was too strong for him,

and he decided to make the trial. But wiser than the rest, he took the following precautions. First he made a curious garland of roses, of which he had learned that the lady was very fond. Then he procured a sash of the finest silk, believing that most damsels are partial to such things. And lastly he bought a silken bag, in which he deposited a golden ball bearing the following inscription: "Who plays with me shall never grow tired of play." These three things he placed in his blouse, and knocked at the palace gate.

The porter inquired what he wished, and he made the usual request. Now it happened that the princess herself stood at the window close by, and heard Abibas express his intention to run with her. Noticing that he was poor, and that his attire was threadbare and rent, she despised him from her very heart. However, she prepared to run, and everything being in readiness, they commenced the race.

Abibas would soon have been left at a considerable distance, but taking the garland, he skilfully pitched it upon her head. Delighted with the odor and the beauty of the flowers, the young lady paused to examine it, and Abibas, taking advantage of her forgetfulness, advanced rapidly towards the goal. This awoke her to a recollection of what was going on, and crying aloud, "Never shall the daughter of a prince be united to a miserable clown!" she threw the garland from her and rushed forward like a whirlwind.

In a few minutes she overtook the youth, and extending her hand, struck him on the shoulder, exclaiming, "Stop, foolish thing; hopest thou to marry a princess?" But just as she was on the point of repassing him, he drew forth the silken girdle and cast it at her feet. The tempta-

tion was too great for her resolution, and she stooped to pick it up. Overjoyed at the beauty of its texture, she must bind it round her waist; and whilst she did this, Abibas had recovered more ground than he had lost.

As soon as the fair runner perceived the consequence of her folly, she burst into tears, and rending the girdle asunder, hurried on. Having again overtaken her adversary, she seized him by the arm, striking him smartly at the same time. "Fool, thou shalt not marry me!" she angrily exclaimed, and immediately she ran faster than before. But Abibas, springing forward, threw at her feet the bag with the golden ball. It was impossible to forbear picking it up, and equally impossible not to open it and peep at the contents. She did so; but reading the inscription, "Who plays with me shall never grow tired of play," she played so much and so long that Abibas came first to the goal and married her.

Gesta Romanorum

5. King Frederick and the Page

Frederick, king of Prussia, having rung his bell and nobody answering, opened the door where his servant was usually in waiting, and found him fast asleep on a sofa. He was about to wake him, when he perceived the end of a letter hanging out of his pocket. Curious to know its contents, he took it and read it. He found that the letter was from the young man's mother, thanking him for having sent her a part of his wages to assist her in her distress, and concluding with beseeching God to bless him for his filial attention to her wants.

Returning to his room, the king took a roll of ducats

and slipped them with the letter into the page's pocket. A little later he rang so violently that the page awoke, opened the door, and entered. "You have slept well," said the king. The page made apology and, in his embarrassment, happened to put his hand into his pocket, and felt with astonishment the roll. He drew it forth, turned pale, and looking at the king, burst into tears without being able to say a word.

"What is the matter?" asked the king. "What ails you?"

"Ah, sire," said the young man, throwing himself at the king's feet, "some one has wished to ruin me. I know not how I came by this money in my pocket."

"My friend," said Frederick, "God often sends us good in our sleep. Send this money to your mother, salute her in my name, and assure her that I shall take care of her and of you."

The National Preceptor

EXERCISE III

Rewrite one of the following stories, expanding it somewhat. Try to make the reader see the characters clearly and realize how they feel, by introducing conversation and little descriptive touches. Make the actors think aloud. Before beginning to write, plan a little. Does the story fall naturally into two, three, or four sections? How many paragraphs will be required? It will be a good plan to study the stories found in the other exercises to see how the sentences are punctuated. Notice

particularly that a dependent clause standing first in a sentence is set off by a comma.

1

A boy having sold a cow at a fair in Hereford, in the year 1767, was waylaid by a highwayman who, at a convenient place, demanded the money. Thereupon the boy took to his heels and ran away; but being overtaken by the robber, who dismounted, he pulled the money out of his pocket and scattered it about. While the highwayman was picking it up, the boy jumped upon the horse and rode home. Upon searching the saddle-bags, he found twelve pounds in cash and two loaded pistols.

MILES

2

While Sir James Thornhill, the painter, was employed in decorating the interior of the dome of St. Paul's, he stepped back, one day, on the scaffolding to see how his work looked at a little distance. His servant, who was standing near, was horrified to see him within half a foot of the edge of the scaffolding. If he took the smallest step farther back, he would be thrown down and dashed to pieces on the pavement. How was he to be warned of the danger? If the servant cried out, the painter would in his alarm take the step. So the servant, instead of calling out or pulling him away, threw a pot of paint over the very piece of work Sir James was admiring. In a rage he rushed forward to punish him, and so his life was saved. When he found out why his servant had spoiled his work, he was glad to reward instead of punish him.

MILES

3

A grocer once had a bag of flour stolen from his door and, missing it, determined to keep his own counsel and wait the issue. About a week afterwards a neighbor, who had not visited the store in the interim, came in with ostentatious expressions of cordiality and said, "Why, Mr. Smith, I hear you have had a bag of flour stolen from your door. Have you found the thief yet?" The grocer looked at his neighbor for a moment, and then said, "Yes, I have found the thief. Would you like to know how I caught him?" Upon being answered in the affirmative, the grocer continued, "I will tell you. When the flour was stolen, I said nothing about it to anyone; so no one knew about it except myself and the man who stole it. So far as I know, there are only two in the secret still, you and I. If you wish the secret preserved, I am willing to preserve it upon payment of the value of the flour." The money was paid. MILES

EXERCISE IV

Paraphrase the following poem. By paraphrasing is meant turning the poem into clear prose, dispensing with rhyme and so changing the sentences that they will be free from inverted constructions. Before beginning, study the poem most carefully, making sure that you understand each word. Determine in a general way how many paragraphs will be necessary. This is a difficult task.

The Glove

Before his lion-court,
To see the grisly sport,
  Sate the king;
Beside him group'd the princely peers,
And dames aloft, in circling tiers,
  Wreath'd round their blooming ring.
King Francis, where he sate,
Raised a finger—yawn'd the gate,
And slow from his repose,
A lion goes!
Dumbly he gazed around
The foe-encircled ground;
And, with a lazy gape,
He stretch'd his lordly shape,
And shook his careless mane,
And—laid him down again!

  A finger raised the king—
And nimbly have the guard
A second gate unbarr'd;
  Forth with a rushing spring
    A tiger sprung!
Wildly the wild one yell'd
When the lion he beheld;
And, bristling at the look,
With his tail his sides he strook,
    And roll'd his rabid tongue;
In many a wary ring
He swept round the forest king,
  With a fell and rattling sound—
  And laid him on the ground,
    Grommeling!

The king raised his finger; then
Leap'd two leopards from the den
  With a bound;
And boldly bounded they
Where the crouching tiger lay
  Terrible!
And he griped the beasts in his deadly hold;
In the grim embrace they grappl'd and roll'd;
  Rose the lion with a roar!
  And stood the strife before;
  And the wildcats on the spot,
  From the blood-thirst, wroth and hot,
    Halted still!

Now from the balcony above,
A snowy hand let fall a glove—
Midway between the beasts of prey,
Lion and tiger; there it lay,
The winsome lady's glove!

Fair Cunigone said, with a lip of scorn,
To the knight Delorges—" If the love you have
      sworn
Were as gallant and leal as you boast it to be,
I might ask you to bring back that glove to me! "

The knight left the place where the lady sate;
The knight has pass'd thro' the fearful gate;
The lion and tiger he stoop'd above,
And his fingers have closed on the lady's glove!

All shuddering and stunn'd, they beheld him
      there—
The noble knights and the ladies fair;

But loud was the joy and the praise the while
He bore back the glove with his tranquil smile!

With tender look in her softening eyes,
That promised reward to his warmest sighs,
Fair Cunigone rose her knight to grace.
He toss'd the glove in his lady's face!
" Nay, spare me the guerdon, at least," quoth he;
And he left forever that fair ladye!

SCHILLER

EXERCISE V

Retell in the first person any of the stories found in the preceding exercises, imagining yourself one of the characters. But first study again Schiller's poem, noting how carefully each word of the translation is chosen. The poem is short, yet the story is completely told, the secret lying in the wise use of strong descriptive terms. The poet makes the reader see and feel. Try to profit by his example.

EXERCISE VI

Come to class prepared to tell one of the following.

(1) Your favorite tale from *The Arabian Nights,* Greek mythology, or Norse mythology; (2) your favorite story from the Old Testament; (3) your favorite story from Greek, Roman, English, or American history; (4) your favorite of all the stories told to you by father or mother—accounts of what they did years ago; (5) your favorite story from Shakespeare's plays.

EXERCISE VII

Come to class prepared to tell one of the following tales. If each member of the class should take a different story, the result would be several most interesting recitations.

The Ugly Duckling	Andersen
The Nightingale	Andersen
The Wild Swan	Andersen
The Mermaid	Andersen
The Tinder-box	Andersen
Hans in Luck	Grimm
Hervé Riel	Browning
The Pied Piper	Browning
King Robert of Sicily	Longfellow
The Birds of Killingworth	Longfellow
The Bell of Atri	Longfellow
The Courtship of Miles Standish	Longfellow
Maud Muller	Whittier
Skipper Ireson's Ride	Whittier
Barbara Frietchie	Whittier
The Hostage	Schiller
The Diverting History of John Gilpin	Cooper
The Inchcape Rock	Southey
Horatius at the Bridge	Macaulay
The White Ship	Scott
Lochinvar	Scott
Alice Brand	Scott
Alexander's Feast	Dryden
Muléykeh	Browning
Pheidippides	Browning
The King of the Golden River	Ruskin

GROUP II

NARRATION—BIOGRAPHY

EXERCISE I

Imagining yourself one of the following, write a three hundred word autobiography. Tasks of this sort you have performed many times before, no doubt; yet you should not feel that the exercise is too simple. Properly understood, it calls for no little ingenuity. Do not let your imagination simply wander lazily; before beginning to write, sketch out all that you propose to tell. Be careful to keep in character. If you imagine that you are a bridge, for example, try to be always very bridgy.

An eagle. A stick of striped candy. A seagull. An iceberg. A baseball. A derelict. A bit of driftwood. A little tin soldier. An umbrella. A diamond. A button. A trout. A violet. A faded silk fan. A signboard. A beetle. A foot bridge. A stately elm. An old broom. A family pet. A battered coin. An Indian arrowhead.

EXERCISE II

Write a four hundred word history of your own life. This task too is not so simple as it seems, if properly understood. What are the really important events in your life, events which have made you what you are? Try to present a record fairly complete and well proportioned.

EXERCISE III

Write a similar account of some member of your family, some relative, or some one else whom you have known very well.

EXERCISE IV

Using your imagination, write a biographical sketch to match one of the following.

The pupil who sits next to you. A stranger seen in a street car. A policeman. A hermit. A circus clown. A mail carrier. A clerk at the ribbon counter. A newsgirl. A sailor. A convict.

EXERCISE V

Write a biographical sketch of some character with whom you have become acquainted through reading fiction. Perhaps the following will prove suggestive.

Uncle Tom, in *Uncle Tom's Cabin.* Ellen Douglas, in *Lady of the Lake.* Ivanhoe. Mr. Micawber, in *David Copperfield.* Silas Marner. Sidney Carton, in *A Tale of Two Cities.* Macbeth. Helen of Troy.

EXERCISE VI

Imagine yourself one of the characters mentioned above. Write a history of your life.

EXERCISE VII

Write a four hundred word biographical sketch of one of the characters below, getting your information from some encyclopedia or biographical dictionary. Here are a few suggestions. First of all, let the reader know the source of your information, mentioning, in an opening sentence or clause, the title of the book consulted. Second, take pains to select from the extended account found in the printed page items of real importance, passing by much that has no place in so brief a sketch as you are writing. Third, try to preserve proper proportions; do not dwell too long on any one item. Finally, do not copy the words of the book; get the facts, then express them in your own language.

Abraham Lincoln. Florence Nightingale. Alfred the Great. Lewis Carroll. Hans Andersen. Frances E. Willard. Daniel Boone. Thomas Edison. Louis Agas-

siz. Marco Polo. Martin Luther. Robert Burns. Beau Brummel. Louisa M. Alcott. Father Marquette. Rosa Bonheur. Sir Philip Sidney. Sir Walter Raleigh. Daniel Webster. Martha Washington. Joan of Arc. Ole Bull. Paul Jones.

EXERCISE VIII

Condense the biography called for in the preceding exercise into one not over two hundred words long. Condense this two hundred word account into one containing but two or three sentences, picking out the bare essentials.

EXERCISE IX

Write a composition to which you can give the title Critical Moments in the Life of a Great Man. It will be well to take the life of some character known to history; for example, Washington, Napoleon, or Mary, Queen of Scots. Preferably take a character with whose career you are already familiar. Try to make the account dramatic, the narrative rising in interest till the climax is reached.

EXERCISE X

Write an account in which you compare the careers of two characters, with a view to bringing out a forceful contrast. The characters may be from the pages of history, or they may be from the circle of your acquaintance.

EXERCISE XI

Make the reader acquainted with some person from your circle of acquaintances or from history, not through sketching his life but by an informal chat. Reminiscences and anecdotes are in order.

GROUP III

NARRATION—EXPERIENCE

EXERCISE I

Humdrum as life may seem, we all have dramatic moments, some comic, some tragic, as do people whom we read about in story-books. We get into trouble and out of it; we meet with disappointments, and also experience unexpected pleasures. Sometimes we play the part of hero, and sometimes the part of villain. *Tell, in a simple, straightforward way, of some little comedy or tragedy in which you have played a part.* Your success will depend in no small measure on your ability to work up gradually to an exciting moment which you make the reader feel is truly comic or pathetic. Perhaps the following titles will prove suggestive.

An unprepared recitation. Forgot my ticket. While mother was away. What happened at the picnic. Attempting to earn money by following the directions in an advertisement. How I nearly caught the fox. Landing a big fish. Forgot my piece. An untimely rip. My first appearance in high school athletics. When company came

to tea unexpectedly. A bit of circus foolishness. Served me right. Lost. Reduced to twenty cents. Ten minutes before the bell rang. I'll confess it now. Didn't know it was loaded. A case of mistaken identity. More scared than hurt. Three demerits. Befriended by a stranger. My inglorious Fourth. The naughtiest day of my life. A pleasant surprise. A surprise party which failed to surprise. Three minutes to play and three yards to gain. Love—forty. Two out in the ninth, and the score three to two against us. Why I was tardy. Almost a tragedy. The rebuttal. Running for a train. The last lap. Locked out. Caught on the trestle. The banjo string broke. A clear case of truancy.

EXERCISE II

Perhaps some of the titles given in the preceding exercise suggest things that have happened not to you but to some of your friends, and possibly a story belonging to the history of your family. *Come to class prepared to tell a story the incidents in which you have witnessed or have heard about, though you yourself were not an actor.*

EXERCISE III

Invent, "out of whole cloth," a story to match a title found in Exercise I, writing in the first person.

EXERCISE IV

The following titles, like those found in Exercise I, invite the writer to tell of what has actually

happened to him. Most of them, however, do not suggest dramatic moments. Life is not made up entirely of climaxes. *Write a true account, not too long, suggested by some one of the following.*

"Pretending" the Iliad. A kite combat. How I earned my first dollar. An unexpected holiday. No wind, and five miles from shore. The trials of an amateur housekeeper. Amateur theatricals. A practical joke and its consequences. My first day behind the counter. That automobile perverse. My experience as a teacher in Sunday school. My first dinner party. Managing an athletic team. A railroad wreck. My first reprimand in school. A night ride on a fire engine. My first game of golf. Managing a Christmas tree. Flying a big kite. Playing Indians and whites. Playing cook. My experience as a politician. A day of truancy which I did not enjoy. Fifty miles in the cab of an engine. Cooking dinner in the woods. How the wind treated our tent. Why we lost the game. Overboard. My experience as a class officer. My brief career as an orator. Running a cent show. How I made a little fortune. Managing a paper route.

EXERCISE V

Frequently the success of a composition depends largely upon the wisdom the writer shows in omitting that which is uninteresting. It is not necessary to tell everything that happens. Particularly is this true in compositions which tell of excursions, long trips, or entertainments. The writer must

select, leaving not a little to the reader's imagination. On the other hand, he must be careful to include enough to enable the imagination to picture scenes clearly. Little descriptive touches letting the reader know how this one and that one feels—what are their emotions, not infrequently give a charm to that which otherwise would prove dreary reading. Keep this in mind while writing *a composition to match one of the following titles.*

A night in camp. A Saturday expedition. A house party. Circus day. A day in the woods. A little journey in the world. A recitation in ——. In the Maine woods. A church sociable. A marshmallow toast. A school concert. An athletic meet. A rainy Saturday. My summer on a farm. A barn dance. A strawberry festival. A trolley trip. A championship game. Crossing the Atlantic. On horseback. Clamming. A church picnic. A day at —— college. My experience as a draftsman. Hunting wild ducks. After rabbits. A moonlight plunge. An automobile trip. My gardening. A husking bee. A meeting of the —— society. Crossing the Rockies. A mountain climb. A straw ride. A Thanksgiving dinner. A winter picnic. A meeting of a debating club.

EXERCISE VI

Every morning the newspaper brings to us accounts of heroic deeds. Lives are risked to save other lives. A calamity is warded off by the quick

wit of some one who darts from the crowd at the critical moment—some one, it may be, who has never been thought particularly brave or quick of wit. Not all the heroic deeds are done by men; women are brave too, and so are boys and girls. But the newspapers do not succeed in recording every noble deed; many go unnoticed. It is more than probable that you have witnessed little acts of heroism and self-sacrifice which few will ever know anything about. *Write a true account to which can be given one of the following titles.*

Plucky. He stopped the horse. My hero. A mere girl, but a heroine. It took grit. An act of generosity. A well earned reward. All for a mere dog. Saved by a strong swimmer. A brave confession. He pocketed his pride. Why he did not have his lesson. Was it a failure? School honor versus victory.

EXERCISE VII

For want of a nail the shoe was lost; for want of a shoe the horse was lost; for want of a horse the rider was lost. Thus runs the old saying, reminding us that fiction, indeed life itself, is but a game of consequences. There are few more dramatic tales than one which tells what came of picking up a piece of string lying in the highway. *Imagine a series of incidents suggested by one of the following titles.*

A ticket forgotten. Missed his train. A white lie. A thoughtless word. A practical joke. Overslept. Stubbed his toe. A gust of wind. Took the wrong satchel. A mistake in punctuation. A snowball. Played hooky. A big snowstorm. Lost his laundry ticket.

EXERCISE VIII

No two minds think alike. Success in story writing, and in great measure success in all forms of composition, depends largely upon ability to put oneself in another's place, shrewdly imagining how various minds would work under given circumstances. Can you imagine what different ones would think upon passing a gang of workmen digging a ditch in a public street? The contractor, the automobilist, the workman out of employment, the small boy, the college professor, all receive different impressions. *Imagine the thoughts which come to various ones upon viewing the same object or hearing the same sound.* Introduce conversation, if you wish, or make your characters think aloud. The following topics are suggestive.

A hole in the ground. A wrecked kite dangling from a telephone wire. A shop window. A billboard announcement of a circus performance. A beggar. A waving flag. A cold snap. The blowing of the factory whistles. A piece of furniture. The signal for no school. The patrol wagon. A robin's song. The whistling of a deer. The shriek of a locomotive whistle.

EXERCISE IX

In Browning's *The Ring and the Book* a number of people are made to tell the same story, each from his own standpoint. *Follow this plan in giving accounts of one of the following incidents.*

1. John gets into trouble at school. The teacher tells about the episode. John tells his version to his mother. The mother reports to a neighbor. 2. Some boys are coasting in the street. An elderly lady is upset. There are various versions. 3. The game that we lost. 4. Henry takes his aunt to a football game; they receive different impressions, which come out in their accounts at the tea table. 5. There is a severe storm at sea. A young lady, her brother, a sea captain, a seagull, and the storm itself, all give an account of it.

GROUP IV

NARRATION—THE NEWSPAPER

EXERCISE I

Imagining that you are a news reporter, invent two or three paragraphs to go with each of the following display headings.

A BOY, A MATCH, AND A PASSING CART-LOAD OF HAY

Combination furnishes lots of excitement about Barnard Park

PITTSBURG DOG HAS CHRISTMAS TREE

Entertains about 200 of his canine friends—Fifty fights recorded

---

A CHRISTMAS TREE FOR THE BIRDS

Mrs. James Mowen feeds the birds of her neighborhood

HOMESICK HORSE TROTS BACK TO HARTFORD

Didn't want to pass vacation with family in Bolton

TOTS CLIMB IN THROUGH WINDOW AND PILFER CANDY

Looked like a kindergarten class in police station

EXERCISE II

Selecting any two of the following headings, invent two or three paragraphs to go with each.

LET DOWN BY A ROPE,
SAVES DROWNING BOY

Thrilling rescue made by a coal wagon driver at Mulberry street

---

DIGGING FOR RABBIT,
THEY FOUND GOLD

PUPILS IN A KITE-FLYING CONTEST

150 boys from Public School No. 77 have spirited contest

MILE IN FIFTY SECONDS

By a bob-sled weighing 300 pounds and costing three hundred dollars

---

WATER PIPES RUN FISH

Children in 125th street gather in 100 perch

PERILOUS RIDE UNDER FAST EXPRESS

Two college students do a foolhardy thing—Arrested in New York

---

EXERÇISE III

Write brief editorials on one of the following, or on any of the headings found in the two preceding exercises.

HUMMING-BIRD BANQUET

Five hundred birds to be killed for a dinner

CRAWLED ALONG NARROW LEDGE AND UP EAVES PIPE

To capture a class banner

WRECKED ENGINE TO SAVE TRAIN

Ditched just in time to avert serious accident

HONEY RIGHT IN THE HOUSE

Bees too, and they stung

FOOTBALL VICTIMS MAKE LARGE LIST

Thirteen deaths and one hundred and twenty-nine players injured

---

GIRL GRADUATES SOLVE DRESS PROBLEM FOR $1.39

EXERCISE IV

Bring to class newspaper clippings which you think might be expanded into short stories.

EXERCISE V

Invent a short story suggested by one of the following newspaper clippings.

OWNER WANTED FOR
VALUABLE INDIA SHAWL

To the editor of the ———:—

Recently the people of one of our city parishes were requested to send clothing to the church parlors for charitable distribution. Among others, a package was received from an unknown donor which, upon being opened, was found to contain a very valuable India shawl, which has been appraised as worth several hundred dollars. This article is hardly adapted to the needs of a poor person, nor is it one which such a person could wear without raising questions as to its acquisition. Probably it was sent through mistake, but the owner has not been discovered. If there was a mistake, the owner may communicate with "G.," P. O. Box 496.

That flood at Augusta, Ga., washed away a little old toyshop—Miss Zinn's toyshop—which has been a city institution for a great many years. All the toys went down the river too. Miss Zinn is old now herself, and infirm, and without capital. Some good Augusta women have asked all the grown-ups who as children were made happy

by her toys to drop a quarter apiece into the hat, and put Miss Zinn in a new shop and stock it for her. The kindly *Chronicle* seconds their appeal. "Let's bring together," it says, "the price of a little china doll, a little toy sheep, some building blocks—and rebuild that little old toyshop. In memory of our mothers and grandmothers; for our own children's sake—and our own—let's rebuild it. Where can you buy so much of the kind of thing that money can't buy, for so little?"

At Buffalo, in October of Pan-American year, Conductor —— took compassion on the trouble of a woman with two daughters who had lost her money on the Exposition grounds, and paid their fare (fifteen cents) out of his own pocket. Friday of last week he got an unsigned letter from Philadelphia, reminding him of the incident. Folded in the letter was a new one thousand dollar bill.

Two Hartford youths, brothers, came to South Manchester Monday night, and both were much alarmed as to how to get back to Hartford. One of the boys was about fourteen years old, and the other two years younger. They had with them a horse, which they were leading by a halter. The horse had belonged to their father, but he had sold it, a few days ago, to a South Windsor man, and the two boys had started out Monday morning to deliver it. They lost the road, and instead of going to South Windsor, wound up in South Manchester. The boys were both tired out, for they had been compelled to walk much of the way, they having taken turns riding the horse. It was about nine o'clock when they arrived in town, and it was evident that they could not walk much further. The presence of the two boys on Main street attracted

a crowd, and Officer Glenny started to investigate. After hearing their story, he decided to give them carfare to Hartford, and he put both boys on board, paying the conductor the fare. The horse was taken to a barn on Main street, where it was kept until yesterday, when the father of the two boys came for it.

LOST—Suit case with initials A. B. C. Either left in a store near the center, or loaned to some one. If you have seen such an article, please notify ——.

EXERCISE VI

Write a column article to go with one of the following headings.

WHEELER AUCTION DREW CROWDS

Country store opened after it had been closed for thirty-three years

Copper-toed shoes and paper collars in stock—Fight for snuff boxes

---

KITE CARRIES A ROPE TO A MAROONED STEEPLE-JACK

Inspiration of a boy solves a problem that bravest men feared to tackle, and the climber is soon rescued

GROUP V

NARRATION—DRAMATIC

EXERCISE I

In a dialogue two or more people are represented as talking. Good dialogue is, of course, true to life. To be of interest, it must do one or both of two things: reveal the character of those speaking, tell a story. Mere talk that is without point and personality is tiresome. Keeping this in mind, *write a dialogue suggested by one of the topics found below.*

Two small boys, one of whom has a large red apple. Elizabeth and the agent. Tom and his aunt at the game. The minister and the gardener. Two at the matinée. A group of girls at recess time. Around the camp fire. A heated controversy. Defending a culprit. Two tramps. The tramp and the idle rich man. As the ship leaves the pier. An old tar and a small boy. Defending a favorite author. Rehearsing his piece. Driving a bargain. Overheard on board the train. Two youthful politicians. In the cab of an engine. In the racing automobile. In the submarine. Just before the vessel struck. A mile above the earth. Two grumblers brought together to effect a cure. The elderly lady and

the skipper in a fresh breeze. In an elevator stuck between landings. Is it a burglar? Two pines. Two seeds in the ground. The city dog and the country dog. Tabby and Rover. The mouse and the eagle. The violet and the dewdrop. The rose and the thistle. Æsop and Kipling. Darius Green and Wilbur Wright. A storybook character and yourself. An author and one of his characters. Gawain and Gareth, after the quest. Portia and Nerissa, after the fall of the curtain. Shylock and Tubal, after the trial.

EXERCISE II

A soliloquy differs from a dialogue in that there is but one speaker. What he says is addressed to himself; he thinks out loud. The playwright could hardly tell a story through dialogue alone, for people do not reveal through conversation all that is in their minds. He resorts frequently to soliloquy, to "asides" which, though audible to those sitting in the distant gallery, the other characters are not supposed to hear. *Write a soliloquy suggested by a title found in the preceding exercise or by one of the following.*

The hand-mirror. The kitchen clock. The old stage-coach. The discarded toy. The door-mat. The umbrella left behind in a street car. The derelict. The burglar about to enter a house. The captain just before a great contest. The beggar. The millionaire. The candidate for office. The invalid. The blind boy. The

marooned sailor. Shylock after the trial. Tempted. Not invited. Lost. His first game. Discovered. Failed. Jealous! Such conceit!

EXERCISE III

A monologue is a dramatic soliloquy, or, as it has been cleverly defined, a dialogue by one. A single person's voice is heard, yet the listener easily imagines the presence of other actors. It is therefore like a little play in which a great deal is left to the imagination. *Write a monologue suggested by some topic found in the preceding exercises or in the list below.* Try to bring out forcefully the character of the speaker. It will be well to throw in parenthetically a few hints concerning gesture and facial expression. Possibly an introductory paragraph explaining the situation may be necessary.

Company to tea. Mere gossip. The piazza of a summer hotel. Through the telephone. Telling a story under difficulties. Conducting a recitation. The unexpected guest. It never rains but it pours. Studying together. Trying to write a composition. At the intelligence office. Persuading mother. On the golf links. Waiting for the train. In the potato patch. In a sleeping car. On the stairway.

EXERCISE IV

A reverie differs from a soliloquy in that it is a species of day-dream. There is no exertion as in

ordinary thinking; the mind is permitted to wander at will in listless fashion. *Write a reverie suggested by a topic found in the list below or in one of the preceding exercises.*

By a schoolgirl. By an inventor. By grandmother. By the castaway. By the retired sea captain. By the octogenarian. By the convict. By the family cat. On looking over a bundle of photographs. After the company has gone. While looking out to sea. At midnight.

EXERCISE V

The dictionary defines a farce as follows: a short comedy with exaggerated effects and incidents, intended to be acted upon the stage. While the farce calls for dramatic skill, it is not so difficult as many imagine. *Read a few of the clever ones written by William Dean Howells, then see what you can do.* Not a few of the topics already suggested should supply appropriate material. Be careful that your dialogue is not mere talk; each sentence should do something towards revealing character or telling the story.

GROUP VI

EXPOSITION

EXERCISE I

Give clear directions for doing one of the following things, using blackboard drawings if necessary.

Bringing a sailboat up to a pier. Pruning a grapevine. Oiling an automobile. Putting on an automobile tire. Sharpening a knife-blade. Making carbon prints with a typewriter. Finding a small place in a large atlas. Taking down a condemned church spire. Erecting a telegraph pole. Paving a street. Adjusting a watch. Putting on collar and necktie. Cleaning a fountain pen. Removing a glass stopper tightly stuck in the mouth of a glass bottle. Removing fruit stains from silk. Removing an ink spot from linen. Charging a Leyden jar. Marking out a baseball diamond or a tennis court. Finding the volume of an irregular piece of coal. Determining the weight of the smoke made by burning a stick of wood. Measuring the area of an irregular shaped body of water. Determining the width of a stream without crossing it. Repairing a punctured tire. Determining the number of yards it will take to cover a certain floor space. Determining the number of yards of turf it will

take to cover a plot inclosed by a running track consisting of two parallel portions joined by semi-circumferences, the extreme length of the plot being 180 yards. Determining how long a ladder will be required to reach a window twenty-four feet from the ground, if the foot of the ladder is to be ten feet from the side of the house. Determining the height of a tree without climbing it. Constructing a square equivalent to the sum of three given squares. Describing a hexagon in a given circle. Cutting with one clip of the scissors a star of four, five, or six points. Finding the sum of the interior angles of a polygon. Constructing a triangle the three sides of which are given. Getting ready for a camping trip. Fitting up a workshop for a boy. Raising geraniums. Caring for a canary. Fly-casting. Cutting out paper toys for children.

EXERCISE II

Give clear directions, oral or written as the instructor may determine, for making one of the following.

A camp bed. A hammock. An outfit for a sailing canoe. An ice-boat. A toboggan. A pair of skees. A pair of snowshoes. A megaphone. A waterwheel. A barrel philter. A wooden cylinder two inches by eight inches. A napkin ring. A vase with a ring on its standard. A pattern for an offset pipe-fitting for an inch and a half pipe. A pattern for an elbow for an inch and a half pipe. An Indian club. A bookcase. An easel. A tool cabinet. A Morris chair. A sewing table. A workbox with an inlaid cover. A T-square. A bread-

cutting board. A book-rest. A forge fire. A coal chisel, a gate hook, a hexameter bolt. A timber hanger. A scarf weld. A screw-driver blade. A diamond-point lathe tool. A riveting hammer. A turnbuckle. A surface gauge. A milling cutter. A brass binding post. A lathe-center.

EXERCISE III

Explain orally the construction and working of one of the following, if necessary making yourself clear by means of blackboard drawings.

A thermometer. A barometer. A turbine wheel. A milk tester. A telephone. A pendulum. A hydraulic press. A railroad switch. A treadmill. A suction pump. A coaster brake. A stove damper. A micrometer. A thermopile. A kerosene lamp. A cream separator. A galvanic battery. An arc lamp. A blacksmith's forge. A grindstone. A vise. An engine lathe. A carpenter's bench. A telegraph outfit. A storage battery. An electroscope. A galvanometer. A direct current dynamo. An inductive coil. A derrick. A theodolite. A telescope.

EXERCISE IV

Give clear directions, oral or written as the instructor may desire, meriting one of the following titles. Make free use of drawings.

How to take care of an anvil. How to take care of turning tools. How to take care of a gas range. How

to install an electric doorbell system. How to temper carbon tool-steel. How to draft a pattern for a five-gored skirt. How to cut and make a coat. How to preserve peaches. Various ways of serving potatoes, tomatoes, or eggs. How to prepare an attractive luncheon, with directions for making each article served. How to sponge dress materials. How to do one or more of the following: baste, back-stitch, overcast, darn, cross-stitch, feather-stitch. How to join two pieces of cloth by over-sewing, how to stitch and overcast a seam, how to make a French seam, or how to make a felled seam. How to darn a stocking, sew on a band, or make a button-hole. How to patch by hemming on, stitching in, and over-sewing. How to hem a handkerchief.

EXERCISE V

Write clear answers to as many of the following questions as you can in the time allotted.

Why will a cambric needle float if rubbed with an oily cloth? Why does a piece of iron weigh less under water? Why does moisture sometimes appear on the outside of a pitcher of water? Why does the sun give less heat in the winter? Why does a drill become heated through boring into metal? Why does not the ice freeze as quickly under a bridge as it does in the open? Why heat the flatiron before ironing clothes? Why will not liquid flow from an unvented cask? Why does fanning cool the face, but not the thermometer? Why is the echo weaker than the original sound? Why is it colder in February than in December? What causes the

rainbow? What causes the northern lights? What gives the ocean its color? Why do leaves change their color in the fall? What causes the trail of light behind the shooting star? Why does the artist select for his studio a room with a northern window? Why does the sun look larger when nearer the horizon? Why cannot the owl see well in the daytime? Why is the sky blue? Why does the diamond sparkle more than other gems? Why can stars be seen in the daytime by a person in a deep well? Why does a mirror reflect light better than a piece of wood? Why is oil used for lubricating machinery? How does the cricket chirp? What are the worst enemies of trees? Why is it a good plan, when not talking or eating, to keep the mouth closed? Why does so little snow fall near the seacoast? What causes thunder?

EXERCISE VI

We all know a door when we see one, and we know what a gate is; yet when the college examiner asks the candidate for admission to state the difference between a door and a gate the task proves a difficult one and many foolish answers are given. The two have so much in common that to define the difference calls for hard thinking and clear expression. Tasks in definition furnish excellent practice in composition; take particular pains with this exercise. *Explain, in writing, the differences suggested by the pairs found below.*

A door and a gate. Baggage and freight. Walking and running. Fame and reputation. Opponent and

competitor. A plant and an animal. A real and a virtual image. Snow and hail. Fog and clouds. Timber and lumber. A bolt and a screw. A moccasin and a shoe. A brad and a tack. A fly and a beetle. A hammer and a mallet. A weed and a flower. A check and a draft. Rain and dew.

EXERCISE VII

Of course you see at a glance that the sentences found below are incorrect; you recognize them as "gutter English." But *can you tell in each case precisely why the sentence is faulty? Try it.*

1. This isn't the place, I don't think. 2. That learnt me a lesson I shall never forget. 3. I asked him what he were doing. 4. I had to see a party before school, and so was late. 5. I was near drownded. 6. He asked me where did I get it, and I told him off Tom. 7. The most noted writers of the period were Addison, Steele, Swift, and others. 8. Hoping that this letter will find you well, I remain Your sister Gertrude. 9. The only reason that he killed Cæsar was for the general good of Rome. 10. The secret of Addison's success is due to his natural ability and his character. 11. Both poems are much alike in form. 12. He made a comparison of each Portia's character, the one in *Julius Cæsar* and the one in *Merchant of Venice.* 13. Her cargo consisted largely of firkins of butter, which was, as we will see, of more value than so much gold. 14. Leave it boil for ten minutes. 15. He took sick and remained in the cabin for a week; but his brother took after the thieves and overhauled them.

16. If I hadn't of held on, he would of fell off. 17. A friend of mine and myself went boating. 18. No sooner had they got down when suddenly the boards give way and come down with a crash. 19. He is the man what does the work. 20. We all stood up together, and spoke the piece alright. 21. It was quite a little distance to the other fellow's, whom I will call John's, house. 22. Wasn't there nobody nowheres round? 23. His arms were brown and were bare to the elbow; for he hardly ever wore a coat, and kept his sleeves rolled up even in cold weather. 24. At a distance of six or seven miles the appearance of a city at day and night are very different.

GROUP VII

EXPOSITION—INTERPRETATION AND PARAPHRASING

EXERCISE I

A proverb, the dictionary tells us, is a brief, pithy saying. Not infrequently it is enigmatic; that is, the meaning is veiled as in a riddle. A proverb, then, is like a challenge. What do I mean? it seems to say. *Each of the following is a challenge. What does it mean? Having determined the meaning, write it out so clearly that there can be no possible misunderstanding.* It may be that you will experience little difficulty in comprehending these proverbs; it will be strange if you do not find it difficult to explain many of them.

The best mirror is an old friend. Silks and satins, scarlet and velvet, put out the kitchen fire. When the candle is out, all cats are gray. Vice makes virtue shine. The fool wanders; the wise man travels. The greater the man, the greater the crime. The morning hour has gold in its mouth. There is no worse robber than a bad book. The eye of the master does more than his hand. The crutch of time does more than the club of Hercules. The better part of valor is discretion. The world would

perish were all men learned. Look not a gift-horse in the mouth. Learning makes a man fit company for himself. Keep thy shop and thy shop will keep thee. A bad workman quarrels with his tools. A cat may look at a king. A friend that you buy with presents may be bought from you. A friend's frown is better than a fool's smile. A gift with a kind countenance is a double gift. A living dog is better than a dead lion. A threadbare coat is armor proof against the highwayman. Cowards run the greatest danger of any man in a battle. Everybody's business is nobody's business. Stretch not your arm farther than your sleeve will reach. Point not at another's faults with a foul finger. Time and tide wait for no man. The best physicians are Dr. Diet, Dr. Quiet, and Dr. Merriman. When a friend asks, there is no tomorrow. Hope is a good breakfast, but a poor supper. The worst wheel of the cart creaks loudest. The burned child fears the fire. The gods bring thread for a web begun. The king who fights his people fights himself. No one knows a thing for sure until he tells it to someone else.

EXERCISE II

Show the meaning of each of the following by expanding it into a simile. The first, for example, may be expanded as follows: Just as still water runs deep, so men who say but little may think more deeply than those who do a deal of talking.

Still water runs deep. A rolling stone gathers no moss. Beauty is a blossom. Hunger is the best sauce.

A good name keeps its luster in the dark. Straight trees have crooked roots. The empty vessel makes the loudest sound. The fire in the flint shows not till it is struck. A fine diamond may be ill set. True valor is fire; bullying is smoke.

EXERCISE III

Sometimes one may illustrate a proverb by means of an anecdote or a short story, or by a personal experience. Keep this in mind while explaining the following.

It never rains but it pours. A stout heart breaks ill luck. Count not your chickens before they are hatched. He who scatters thorns, let him not go barefoot. Forecast is better than hard work. The wine always tastes of the cask.

EXERCISE IV

Frequently the best way to make clear a statement is through varied illustration of its application. Apply the following in as many ways as you can.

In a calm sea, every man is a pilot. Honor and ease are seldom bedfellows. Every path has a puddle. Birds of a feather flock together. Much wants more and loses all. High places have their precipices. A good name is better than riches. A great fortune is slavery. A lie begets a lie till they come to generations. Too many cooks spoil the broth. The hand that gives, gathers.

The fairest looking shoe may pinch the foot. A blunt wedge will sometimes do what a sharp ax will not. All are not hunters that blow the horn. A word spoken is an arrow let fly. The worth of a thing is best known by its want. One swallow does not make a spring, nor one woodcock a winter. A bird in the hand is worth two in the bush. Haste trips up its own heels. When the fox preaches, beware of your geese. The early bird catches the worm. The sweet kernell lyeth in the hard shell. Black will take no other color.

EXERCISE V

It is one thing to explain a proverb, quite another to do so in such a way that its truth will take hold. *Selecting one of the following, use it as text for a little sermon or moral essay of three hundred words, trying very hard to make the truth of the proverb shine forth irresistibly.*

A man may buy gold too dear. He that stays in the valley will never get over the hill. Burn not your candle at both ends. Catch the bear before you sell his skin. Make hay while the sun shines. All are not thieves that the dogs bark at. The hardest step is over the threshold. The mill cannot grind with the water that is past. Evil to him who evil thinks.

EXERCISE VI

Here are three familiar passages, the first from Julius Cæsar, the second from Merchant of Venice, the third from Macbeth. *Turn each into prose,*

changing the diction and using words enough to make the meaning perfectly clear to a younger reader. Perhaps, before beginning to write, it will be well to turn to the plays themselves, refreshing your memory in regard to the circumstances under which the lines are spoken.

BRUTUS. It must be by his death; and for my part,
I know no personal cause to spurn at him,
But for the general. He would be crown'd.
How that might change his nature, there's the question.
It is the bright day that brings forth the adder;
And that craves wary walking. Crown him?—that;
And then, I grant, we put a sting in him,
That at his will he may do danger with.
The abuse of greatness is when it disjoins
Remorse from power; and, to speak truth of Cæsar,
I have not known when his affections sway'd
More than his reason. But 'tis a common proof
That lowliness is young ambition's ladder,
Whereto the climber-upward turns his face;
But when he once attains the upmost round,
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend. So Cæsar may.
Then, lest he may, prevent. And, since the quarrel
Will bear no color for the thing he is,
Fashion it thus: that what he is, augmented,
Would run to these and these extremities;
And therefore think him as a serpent's egg
Which hatch'd would as his kind grow mischievous,
And kill him in the shell.

PORTIA. The quality of mercy is not strain'd;
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice blest;
It blesseth him that gives and him that takes.
'Tis mightiest in the mightiest. It becomes
The thronèd monarch better than his crown.
His scepter shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway;
It is enthronèd in the hearts of kings,
It is an attribute to God himself;
And earthly power doth then show likest God's
When mercy seasons justice.

MACBETH. To be thus is nothing,
But to be safely thus. Our fears in Banquo
Stick deep; and in his royalty of nature
Reigns that which would be fear'd. 'Tis much he dares;
And, to that dauntless temper of his mind,
He hath a wisdom that doth guide his valor
To act in safety. There is none but he
Whose being I do fear; and under him
My genius is rebuk'd, as, it is said,
Mark Antony's was by Cæsar. He chid the sisters,
When first they put the name of king upon me,
And bade them speak to him; then prophet-like
They hail'd him father to a line of kings.
Upon my head they plac'd a fruitless crown,
And put a barren scepter in my gripe,
Thence to be wrench'd with an unlineal hand,
No son of mine succeeding. If't be so,

For Banquo's issue have I fil'd my mind;
For them the gracious Duncan have I murder'd;
Put rancors in the vessel of my peace
Only for them; and mine eternal jewel
Given to the common enemy of man,
To make them kings, the seed of Banquo kings!
Rather than so, come fate into the list,
And champion me to the utterance!

GROUP VIII

DESCRIPTION

EXERCISE I

Describe one of the following in not more than fifty words. This will mean studying that which you are to describe, with a view to discovering what it possesses that is distinctive. It will mean selecting your adjectives with great care and presenting the items in the best possible order.

A lighthouse. A fortification. A factory. A skyscraper. A playhouse. A railroad station. A roundhouse. A castle. A mansion. A schoolhouse. A hospital. An old colonial mansion. The parsonage. An apartment house. A group of barns. A shanty. A camp. A corn-crib. A windmill.

EXERCISE II

Describe, using not more than one hundred words, one of the following interiors, remembering that the eye sees not alone outlines but colors. Of course it will not do to skip about; be orderly, determining beforehand what shall be described in each sentence. Use the present tense.

A parlor. A library. A pantry. A kitchen. A cellar. A recitation room. A laboratory. A restaurant. A nursery. A ticket office. A woodshed. A barn. A foundry. A shop. A boy's den. A street car. A dining-car. A cabin. A dentist's waiting-room. A hotel lobby. A playhouse. A chapel. A gymnasium. A cobbler's shop. An umbrella hospital. A blacksmith's shop. A pantry shelf. A village post-office. A locomotive cab.

EXERCISE III

Describe one of the following. In this task the danger will be that too few words will be used to produce a clear picture. Study the object carefully before beginning to write, lest you overlook something characteristic. Be orderly.

An easy chair. A desk. A cabinet. A carpenter's bench. An old-fashioned bedstead. A sideboard. A work basket. An old clock. A mirror. A music stand. A cradle. A wheelbarrow. A cowcatcher. A lawn-mower. A pair of platform scales. A railroad ticket. An automobile tire. A dollar bill. A check. A penny.

EXERCISE IV

Describe one of the following. This task calls for a little display of fancy and feeling. Try to produce something more than a cold picture; let your imagination have full rein.

A derelict. An old stage coach. Where the farmhouse once stood. A deserted lumber camp. An abandoned wharf. The haunted mill. Where the highway once ran. The ancient orchard.

EXERCISE V

Describe one of the following. If your sense of humor should assert itself, give it play. Sometimes a description gains through personification. Simile and metaphor too are helpful in making things seem real.

The peanut stand. The scissors grinder's outfit. The fruit peddler's cart. A circus wagon. A sight-seeing automobile. A lunch counter. A street piano. Tommy's lemonade stand. The street sprinkler. The fruit display at the grocer's. The tin peddler's cart. The grandstand at the ball game.

EXERCISE VI

Write a two hundred word description to which you can give the title, Seen through the Window.

The haberdasher's. The druggist's. The hardware store. The book shop. The pawnbroker's. The art dealer's. The toy shop. The bird store. The jeweler's. The bake shop. The country store. The stationer's. The cobbler's. The ship chandler's. The art dealer's.

EXERCISE VII

Write a series of ten line descriptions to which you can give the title Views about Home. The following may serve as sub-titles.

The back yard. The garden. The orchard. The front yards across the way. Looking down the street. The pasture. A neglected garden.

EXERCISE VIII

Give a clear, orderly description of an extended view suggested by one of the following. Do not use too many words; make every adjective tell.

Seen from a steeple. From the brow of the hill. Looking down the valley. A bird's-eye view of the lake. From the ferry. From the hurricane deck. Looking across the harbor. A harvest scene. Seen from the car window. Our village. From my attic window. Our most beautiful park. The —— hills as seen from a distance. Tracing the course of a stream. The athletic field. The college campus. A city park. From the capitol dome. Seen through a water telescope. From the school window.

EXERCISE IX

In the preceding exercise, a scene was to be described from a single point of view. In Exercise IX, *give a description in which the point of view*

changes. This means that a series of pictures or a panorama is called for. The following titles may prove suggestive of something that you have seen.

A drive through the mountains. Following —— brook. The —— railroad. A forest trail. From my house to the school building. Skirting the mill pond. Rambling through a strange town. Following the shore. Exploring the lumber camp. Down the river. From cellar to attic. From the top of the stage. Down the ravine. The woods in early fall. From the school to the city hall on a rainy day. Through the subway. Street scenes at Easter time. Charlie Berry's camp. Monkey Brook pond.

EXERCISE X

Pictures are less difficult to describe than scenes from real life, in that the artist has already excluded all except that which he wishes to bring to the beholder's notice. Yet they are difficult too; for the one who describes a picture well may need to study quite a time before he discovers what the artist has tried to make prominent—what impression he has received that he wishes to share with others. *Give a description of some picture suggested by one of the following.*

My favorite. A cartoon. A magazine cover. A billboard monstrosity. A really good portrait. A waterscape. A landscape. A picture that tells a story. Out of a storybook. A page of my scrapbook. Drawn by

my small sister. A picture I should like to have painted. A few snapshots. Street car advertisements.

EXERCISE XI

Write a description suggested by one of the following.

A household pet. Seen at the circus. A birdstore beauty. Seen at the poultry show. Street waifs. Seen at the zoo. A window ledge neighbor. Our horse. A fish or two. A tramp dog. The necessary cat. A flock of hens. A newsboy asleep. A pineapple.

EXERCISE XII

Sometimes it is necessary to give not broad outlines such as are called for in a number of the preceding exercises but a scientifically accurate description calling for the closest observation. *In describing one of the following, try not to let a single detail escape you.*

What happened when the match was struck. An experiment in chemistry. How the fire broke out. The movements of a fiddler crab. What the spider did. How day comes. The breaking out of a fire. A bonfire from start to finish. A common leaf. A section of tree bark. A feather. The wing of a bird. A bird's nest. The contents of a tide pool. Seen in a drop of water through the microscope. How a plant blossomed. Watching the

cat watch a bird. How a dog lies down. How a cat crosses a muddy street. How a cat acts when a hostile dog approaches. The preliminaries of a ball game. Kindling a fire. A sleeping butterfly. A stately hollyhock.

EXERCISE XIII

Describe one of the following. As in the preceding exercise, be as accurate as possible. This does not mean that you should not use simile and metaphor freely.

A wonderful display of clouds. A sunset to be remembered. A sunrise. A sultry day. A cold snap. A snowstorm. A thunder shower. A squall. A blizzard. A foggy forenoon. An ice storm. A northeaster. A day of weather. The weather of a week. Shadows. A beautiful night. A perfect day. The pond at night. A storm at sea. A spring freshet.

EXERCISE XIV

Perhaps nothing is more difficult to describe than the human countenance. Expressions vary, and we learn to interpret them; but it is always difficult to put our interpretation into words that convey precisely what we would wish. *In describing one of the following, use as few words as you can.* If your first attempt does not satisfy you, try again, just as the photographer does. But you must do

more than the camera can; you must make your sketch reveal character.

The auctioneer. Seen at the circus. The lost child. The polite clerk. The street vender. An anxious mother. The parrot. The goldfish. The ticket seller. Seen in a street car. The orator. The naughty boy. Three of my dolls. A wooden toy. Seen at the ball game. Grandmother. Rover. The street cleaner. The honest farmer. The bandmaster. The football novice. A sailor. The retired general. John, reciting. The policeman. The tramp. Seen at a summer hotel. The beggar. My mother. Uncle Tom. Mr. Micawber. Uriah Heep. Ellen Douglas. Julius Cæsar. Brutus. The organ grinder. The boy across the aisle. My chum. Gareth. An ex-president.

EXERCISE XV

The novelist learns how to describe manners. He may not use extended descriptions, yet he slips in here and there a phrase or sentence of description which makes us see his characters most vividly. *Tell how various people do some one of the following.* Use as few words as possible.

Sneeze, laugh, cry, get up to recite, whisper, alight from a car, buy ribbons, eat lunch, debate, argue, administer rebuke, leave a room when making a polite call, walk, run, whistle, study, show that they are displeased, show that they are sleepy, sharpen a pencil.

EXERCISE XVI

An earlier exercise asked you to closely observe the actions of animals. Perhaps people are more interesting to watch. *Play the part of spectator and record what you observe.* You may give your exercise one of the following titles.

Watching little sister play. Tommy entertains the boys of the neighborhood. The lost child. At the mass meeting. The gymnasium exhibition. At the lunch recess. The kindergarten. The Sunday school. Catching a fish. At the circus. At the county fair. Main street on a wet day. Late to school. A campaign rally. Watching the bulletin. Going to recitation. At a summer hotel. A neighborhood quarrel. The umpire makes an unpopular decision. At the vacation school. At the lawn party. A warm day at the amusement park.

EXERCISE XVII

The novelist not only takes pains to let his reader know with what expression and gestures his characters do this and that; he lets him know how they feel. *Imagining yourself some one else, give your sensations.* The following titles may prove suggestive.

A fugitive from justice. Adrift in a boat. On the roof of a blazing building. My first party. Going fishing for the first time. Playing hooky. Going to class unprepared. My first race. Caught in petty

thievery. The unexpected recipient of a prize. Overboard. Applying for a position. Making a home run. Wearing a new dress.

EXERCISE XVIII

With a view to bringing out a sharp contrast, describe some place as it appears at different times. Here are suggestions.

Main street on a rainy day and on a pleasant day. A city street at various times of day. The woods in winter, spring, and mid-summer. The station, before and after the departure of a train. The wharf, before and after the ship's departure. The sea, in calm and storm. Your favorite tree, winter and summer. The ball field, before and after the great game.

EXERCISE XIX

Describe the approach of one of the following.

An automobile. A ship. A runner. A fire engine. A storm. A train of cars.

EXERCISE XX

The artist yields to the novelist in that the former has less opportunity to delineate character. Figure, countenance, even the little manners which give a person individuality, reveal character but imperfectly. To know a person well we must hear

him talk, watch his actions, become acquainted. Even when so well acquainted that we feel that we know an individual thoroughly, it is not an easy matter to so delineate his character that another will understand it. *Make the reader acquainted with some one suggested below.* You may describe his appearance, report his conversation, tell what he did; but let your account leave a clear impression of the person's character—that which makes him different from all others.

A chance acquaintance. Our landlady. My favorite teacher. Our doctor. My chum. The guide. Gareth. Lynette. My aunt ——. A high school favorite. An invalid.

EXERCISE XXI

Delineate the character of some one whom you know very well, a real person or a character in fiction, using not more than thirty words. This will mean selecting adjectives with great care.

EXERCISE XXII

Give a purely imaginative description suggested by one of the following titles.

Seen from an iceberg. In mid-ocean. A tropical island. The Czar's drawing-room. A house in Norway. The wigwam of a chief. A wrecked automobile. A fly-

ing machine. At fifty fathoms. The eagle's nest. The mammoth cave discovered under our city. Our school building after being wrecked by earthquake. The interior of an iceberg.

EXERCISE XXIII

The dictionary defines a tableau as follows: a picture-like scene represented by motionless persons, with suitable accessories. Most of us have taken part in such entertainment. We are conscious, too, that in plays and novels there come supreme moments when for an instant every character is speechless and motionless. It is the case in real life as well. *Describe an exciting moment in real life photographically. Use the present tense.*

A home run. The falling spire. A narrow escape. Nominated. Caught. The rescue. A tragedy. Outwitted. Will he buy? Ruined. Surprised. Victory. Defeat. A feat of daring. Recess.

EXERCISE XXIV

Describe your favorite scene from one of the following.

The Old Testament. Beowulf. Julius Cæsar. Idylls of the King. Silas Marner. As You Like It. The Princess. Ivanhoe. Comus. The latest popular novel.

GROUP IX

SPEECH-MAKING

To most of us, oral expression seems a far simpler matter than written expression. Spelling, punctuation, paragraphing, even the mechanical process of writing with pen or pencil, we are inclined to think, are impediments in the way of successful expression. It is so much easier to simply speak our minds. We feel too, and rightly, that the ear is a less exacting critic than the eye. Grammatical slips sometimes pass unnoticed, and nice sequence in thought is not expected.

All this is quite true; yet it is well to remember that one who writes usually has more time in which to collect his thoughts, more time to give them careful expression. If a sentence as first written fails to convey the right meaning, another sentence may be substituted. If the composition as a whole is found to be but loosely coherent, or the emphasis wrongly placed, there is still time to reconstruct. Moreover, it is one thing to compose when alone and free from embarrassment, another thing to face a company and talk forcefully, in a natural tone of voice and with such few

gestures as one employs in conversation with those whom he knows well. Few of us relish making a speech, even before a friendly audience.

Yet none will deny the great power lying in the human voice. The press is mighty; but there are times when the man who has been trained to speak his mind fearlessly exerts a greater influence than the trained writer. There are times, too, when there is no opportunity to write out what one would convey to others; the occasion demands immediate utterance. Many of the exercises in earlier groups call for oral expression of an informal character; here are a number somewhat more formal and pretentious. They call for more careful preparation.

EXERCISE I

Write a ten minute speech suggested by one of the topics found below. Write without trying to imitate the popular orator of the day; try simply to express yourself as you do when in earnest conversation. Before submitting your effort to the instructor, read aloud what you have written. Are all the sentences easily understood? The reader has opportunity to puzzle out obscure passages; not so the listener who follows a rapid speaker. Do all the sentences run smoothly? Remember that what you write is for oral delivery; there are sound combinations which the tongue finds difficult.

To be delivered at a mass meeting called for the purpose of arousing interest in school athletics. Exhorting your comrades to guard the endangered good name of the school. To be addressed to a body of pupils about to take an important examination. By a physical director meeting his classes for the first time, urging them to guard their physical welfare. A talk to schoolgirls, urging the advisability of dressing simply. By the mayor, urging upon the members of a graduating class the duties of the young citizen. Delivered by a fearless leader on the eve of a daring exploit. By the captain of an athletic team immediately before the game. Asking for money to support a worthy cause. Calling for volunteers to engage in a hazardous enterprise. By an Indian chief to his braves. By a general to his troops. By a manager to his striking laborers. By an explorer to his faint-hearted followers. By Columbus to his crew. Dissuading an athletic team from breaking an engagement simply because they anticipate overwhelming defeat. Urging the athletic association not to amend their constitution, even though such amendment might bring victory for a single season. Against the habit of promiscuous reading. Urging the girls' debating club to give up the yearly public contest with the boys' club. Against abolishing football in your school. Dissuading your classmates from a dishonorable action. Against introducing uniform school costumes for girls. Against too elaborate a class day celebration. Urging young people not to fall into careless habits of speech. Against snobbishness, gossiping, petty dishonesty, or the habit of faultfinding. Against spending too much time during the school year in earning money. Against destroying a historical landmark. Against cutting down

a tree. Against abolishing a well established tradition. Against discharging a servant.

EXERCISE II

Imagine either that you are accusing another, or that you are defending yourself against false accusation. The following may prove suggestive.

A careless automobilist. An aristocrat! Foolhardy! Accused of petty theft. The grind. A violation of league rules. A school traitor. He takes no interest in athletics. Stingy! The millionaire. The employer of child labor. The editor of a sensational paper. A reader of light fiction only. Julius Cæsar. Macbeth. Shylock. Antony.

EXERCISE III

Write a ten minute eulogy suggested by one of the following. There are many ways in which this may be done. The thing to be kept in mind is that you are to bestow praise. Perhaps this will involve sketching a life or telling a noble deed. It may call for analysis of character with a view to showing why the eulogy is deserved, why the subject of your remarks is worthy of honor.

Lincoln. Burke. Columbus. Balboa. Captain John Smith. The Gloucester fishermen. The firemen. The discoverer of the South Pole. The first to cross the At-

lantic in a balloon. The captain of a victorious eleven. The winner of a scholarship prize. The Vikings. The benefactor. The hero, upon presenting him with a medal. The missionary. The winner of an exciting debate. Old dog Tray. A faithful dray-horse.

EXERCISE IV

Write a ten minute address commemorating an event suggested by one of the following.

My mother's birthday. The anniversary of the founding of a debating club. The laying of a cornerstone. The opening of an athletic field. The birthday of a great man. The anniversary of a victory.

EXERCISE V

Write a speech, not over three minutes long, suggested by one of the following.

On acknowledging a gift. Nominating a mate for office. Bidding a mate farewell. Opening class day exercises. Introducing a speaker. On presenting a petition. In response to a toast at a dinner following a school victory.

EXERCISE VI

No matter what subject you may be studying, it is well to think of each recitation as an op-

portunity for practice in composition. Do not be content to answer the question asked by the instructor as if your only desire were to show that you know the correct answer; try to make the answer as clear and attractive as if you were a public lecturer. The topics found below, most of them drawn from subjects taught in the high school, though a few are general in character, suggest that the monotony of daily recitation may be pleasantly broken by a series of informal talks—ten minute lectures, the speaker using no manuscript. If the topic chosen is expository, the lecturer may be willing to talk crayon in hand, illustrating by means of rapid sketches. *Prepare a lecture on one of the topics found below.*

Plains, plateaus, and deserts. Caves. Ocean currents. Tides. Types of mountains. Volcanoes. Earthquakes. Geysers. Glaciers. Waves. Coral. Dew and frost. Life on the ocean bottom. Weather and climate. Wind and storms. The heavens in November. An interesting geological formation.

Muscles. The human head. Lungs. The ear. The human hand. Gland structure. Joints. The spinal column. Nerves. The brain. The eye.

How seeds are scattered. How plants climb. The work performed by leaves. The usefulness of birds. How lumbering affects the water supply. The life of a bee. How to protect trees. Wood's Holl. Fish and their ways.

A central power station. A blast furnace. The electric current in chemistry. The manufacture of steel.

Radium. How our building is ventilated. Mirrors. Pulleys. Levers. Lenses.

A modern warship. A model dwelling. Life in a boys' camp. Juvenile courts.

Bunsen. Whistler. Hannibal. Margaret of New Orleans. Helen Keller. The most prominent man of the hour.

Nature as seen in the works of ——. Thoughts received while reading ——. The secret of ——'s style. A review of ——. Some hints on letter-writing. Figures of speech. Versification.

GROUP X

DISCUSSION

EXERCISE I

Bring to class a short but carefully thought out answer to one of the following questions. Of course you are expected to give your reasons for your opinion, and in such manner as will make them seem forceful.

1. Is it right to buy a paper from a newsgirl under twelve years of age? 2. Should high school boys twenty-one years or more old be permitted to take part in interscholastic contests? 3. Ought one pupil to report another whom he has seen cheating in examination? 4. In a club debate is it right for one to defend a proposition against his convictions? 5. Is it right to "study together"? 6. Is it right for a runner to "cut" second base if he can do so without being observed by the umpire? 7. An article submitted for publication in the school paper is discovered to be copied from an old magazine. What should the editors do about it? If the imposture is not discovered till after the article is published, what should be done? 8. After a series of defeats due in part to a number of accidents, the school football team cancels its engagement to play with the team in X——. The manager in X—— writes that the game has been adver-

tised; to cancel it will disappoint many, leave the team crippled financially, and will be considered highly discourteous. Probably because irritated, he is far from polite. What ought the manager of the crippled team to do? 9. Is it right to get help when doing an original problem in geometry? 10. Is it right to pick fruit from branches overhanging the highway? 11. Is it right to play ball on Sunday? 12. John, while cruising, finds a rowboat adrift. It will soon be dashed against the rocks and destroyed. He secures it and proceeds on his cruise without turning back to find the owner. Later on, he loses the boat. Has John done right? 13. Did Portia do right in rescuing Antonio from the clutches of Shylock by means of a mere quibble?

EXERCISE II

Come to class prepared to write single paragraphs on good manners belonging to one's conduct under the following conditions. So far as possible, defend your statements with reasoning.

At the table. During recitation. While shopping. On the athletic field. While attending church. In club debate. In letter-writing. In the telephone booth. At the theater. In the school lunch room. On the street. In the street car. In camp. While reading to one's self.

EXERCISE III

Write two or three paragraphs telling what, in your opinion, are the requisites of any one of the following.

A baseball captain. An editor-in-chief of a school paper. The president of a debating club. The business manager of an athletic association. The captain of a crew. The leader of a gymnasium class. A leader among boys. A leader among girls. A successful business man. A street car conductor. A policeman. A fireman. A stenographer. A forester. An orator. A farmer. A machinist. A yachtsman. A chum. A valedictorian. A tennis player. A football player. An Arctic explorer. A naturalist. A fisherman. A hunter. A bookkeeper. A chess player. A mayor. A president.

EXERCISE IV

If one would be fair minded, he must learn to look at both sides of every question. *Write down and number all the advantages and all the disadvantages connected with any two of the following.* It may be a good plan to arrange the lists in climax order; that is, begin with the less important and work gradually up to the most important.

The telephone. Wireless telegraphy. Fireplaces. Cheap literature. Saturday as school holiday. Written examinations. The automobile. Poverty. Riches. Free libraries. Living in the country. Owning a dog. Popularity. Paying by check. The card system of keeping accounts. Two school sessions a day. Free textbooks. Organized charities. —— as a place of residence. Freedom of the press. The giving of prizes for scholarship. A vivid imagination. An emotional nature. Beauty. Ambition.

EXERCISE V

Come to class prepared to discuss two or three of the following, these to be selected by the instructor.

To what extent, if any, is slang permissible? Should girls study chemistry and physics? Should football be played in secondary schools? Is sarcasm ever permissible? Are interscholastic debates a good thing? Should gentlemen invariably give up their seats to ladies, when public conveyances are crowded? To what extent is it wise to buy books when one has access to a good library? Why is it wise to own one's books, even though the town furnishes free textbooks? What should be done with the money earned by a school paper? Which of our athletic games will remain popular during the next ten years? Who are looked up to in the high school world? Which exerts greater power, editor or orator? Does poetry decline as civilization advances? A, for sufficient consideration, agrees to convey to B a lot of land with house, but before the contract can be carried out the house burns down. What are the rights of the parties?

EXERCISE VI

Come to class prepared to discuss informally all of the following questions. It will be well to bring with you brief notes, lest some of your thoughts slip away.

When writing a composition, is it best to imagine that you are talking to some particular person? When writ-

ing, is it well to keep in mind a model? To what extent is it well to make use of quotations? What are the advantages and the disadvantages of illustrations in story-telling? What are the advantages and what the disadvantages of writing in the first person, when telling a story? In telling a story, is it well to begin with a description of places and characters? Is it well to adopt a chronological sequence? In the drama, the author never appears. When telling a story in the third person, should the author ever speak directly to his readers? Which is the strongest force in story-telling, pathos, humor, adventure, or love? What are the essentials of a good story? What are the essentials of a good play?

EXERCISE VII

Come to class prepared to tell orally what is the best way of doing one of the following.

Preparing for a recitation in ——. Writing a composition. Preparing for an athletic contest. Financing an athletic association. Cultivating school spirit. Preparing for a debate. Winning popularity. Preparing for examination. Keeping one's temper.

EXERCISE VIII

Come to class prepared to defend your preference in regard to three of the following.

Dickens vs. Scott. Masterpieces such as are read in school vs. contemporary fiction. Magazine reading vs.

the reading of masterpieces. Reading vs. playgoing. Music vs. the drama. The profession I have chosen vs. all others. The college I have chosen vs. all others. Horse vs. automobile. Personal vs. organized charity. The steel pen vs. fountain pen. Business training vs. college training. My favorite summer resort vs. all others. My hobby vs. yours. My favorite way of spending a holiday vs. all other ways. My favorite author vs. all others. My father vs. all others. Our school vs. all other schools.

GROUP XI

ARGUMENT AND DEBATE

Ordinary discussion, dispute, word controversy, indeed all varieties of informal argument, differ from formal debate as a skirmish or chance encounter differs from a carefully planned campaign. Presumably that is why the average person finds his first formal debate so trying. Though he has employed argument since his cradle days, and may have had little difficulty in defending his views at home and abroad, he has not learned to reason calmly, connectedly, concisely, when facing an opponent who has planned an orderly campaign against him. Nor can the art be mastered by studying a manual of instructions; at least, experience is by far the better teacher. The following suggestions pertaining to the preparation of an argument are offered, then, with some misgivings, yet with the hope that they may in some small measure prove helpful.

First, study the question to be debated. Take plenty of time. A little thought may show that a number of things seemingly relevant and of great importance are really quite irrelevant—lie outside the province of this particular debate. Again, in

every controversy there is a common ground; that is, there are points which both sides are willing to admit without argument. They are not irrelevant, but the flag of truce flies over them. The boundaries of this neutral ground once determined, keep away from it. Finally, study the question to see where lies the burden of proof, as it is called. It is a common saying that "he who affirms must prove." Ordinarily, then, it is the duty of the affirmative to prove, the duty of the negative to keep the affirmative from proving, to throw down arguments advanced or to match them with counter-arguments as good or better. It is as if in football the duty of one side only were to advance the ball towards a goal, the duty of the other side to keep the ball from being advanced, not to push it back of the starting-point. In a word, then, study the question carefully to see precisely what it means, what task it imposes.

Second, think out a plan—a provisional plan. That is, having determined precisely the task imposed, consider how this task may best be performed. What lines of proof will be effective? What evidence can be offered that will carry conviction? Where must attack be guarded against? A provisional plan may be discarded eventually for a better one, but for many reasons it is wise to do this preliminary thinking, wise to do it independently, unassisted.

Third, study the subject out of which the ques-

tion grows. Seldom in serious debate is the question so simple that study of the subject is wholly unnecessary. There are facts to be ascertained, authorities to be consulted. Others have discussed the question; what opinions have they expressed, what lines of proof have they considered effective? It is hardly necessary to add, study both sides. And during this period of investigation, keep clearly in mind the two steps previously mentioned. Confine research to the one task imposed by the question; test your provisional plan at every step, clinging to it somewhat stubbornly, yet yielding when fully convinced that you have discovered a better.

Fourth, construct a final plan. This may differ widely or not at all from the one provisionally adopted. Presumably, however, the study of the subject will have imparted light. New lines of proof may have been discovered which were unthought of at first, old lines shown to be weak. Possibly, too, ideas have come concerning what will be the most effective arrangement. This is a matter of so much importance that it must receive special attention.

Generally speaking, we convince others that our views are right by leading their minds along practically the same path we ourselves have followed in reaching our conclusion, stopping now and then to warn against alluring side-paths which lead to false conclusions, or to show that what seems to be an

obstacle is but a shadow. First, then, the question should be explained with a view to pointing out precisely what is to be proved. Next, it is well to indicate in a general way the lines of proof to be employed, that the argument may be followed the more readily, the relationship of part to part more quickly seen. It is not always wise to reveal everything at the outset, especially when addressing those prejudiced against your way of thinking; and there are times when this preliminary sketch is best omitted entirely. The question clearly explained and the general plan to be followed briefly outlined, time should be taken to present the pertinent facts. That is, the judges must be informed as you have been through studying the subject. Presenting the facts—all of them—and explaining their significance with nice discrimination, though commonly considered a preliminary step, is not seldom the most vital part of a debate. It should not be slighted. Finally, the various lines of proof should be presented, beginning when necessary with one that is reasonably strong, for attention must be captured at once if at all, yet following a climax order when possible, the strongest argument being reserved till the last. Close with a summary in which all points made are tersely, vigorously restated, a last appeal to reason, to justice, to generosity, to the higher emotions.

At this point the question arises, when should objections be met? Meet objections, whether

stated by an opponent or presumed to be in the minds of the judges, whenever it is suspected that the objections are interfering with the reception of your argument, when they begin to bother, to do mischief. At times it is well even to anticipate an objection, getting rid of it before it can do damage. At all times keep the way clear to a right conclusion. It is well to refer to the objections in the final summary, showing if possible that they have been fairly answered.

Fifth, determine the language to be used. A well planned debate may prove weak because improperly worded. Clearness and force are perhaps more necessary in argument than in any other form of composition. Weak or awkward sentences, rambling, ambiguous statements, feeble repetition,—whatever distracts because crude or delays because difficult to understand, mars the effect of even sound reasoning and may bring defeat. A consistent plan is not enough; the skeleton of thought must be given attractive form. It is hardly necessary to add that even after the utmost pains have been taken to clothe thought in clear, vigorous language, all one's labor may be lost through feeble delivery. It will not do to read from manuscript; it is but little better to repeat what has been blindly remembered. The argument must come not from the memory alone but from the mind assisted by the memory.

Here are a few final cautions: (1) Remember

that mere assertion is not argument. (2) Accept the burden of proof if it belongs to you; otherwise do not assume it. (3) Do not rest content with a single line of proof when several are available. On the other hand, refrain from advancing weak arguments. It is more effective to drive home one point through forceful illustration or through varied restatement than to advance several points feebly. A single hard blow well directed is better than a dozen light taps. (4) Not every argument advanced by an opponent calls for an extended answer. Brush aside whatever is flimsy; save time and energy for whatever is of really vital importance. (5) Bare statistics, dry facts, seldom take hold. To be effective, they must be interpreted, translated into pictures, illustrated. Be graphic. (6) Be clear, be brief, presenting your views in orderly fashion, placing emphasis where it belongs. Aid your listeners in getting easily what you have to offer. (7) Be dignified and courteous. Jocularity and ridicule, indeed all attempts to be facetious or to deride an opponent, are apt to be interpreted as signs that the debater has exhausted his supply of solid argument. (8) Be fair. Win squarely or not at all.

EXERCISE I

A proposition so carelessly worded that there can be two opinions concerning what is the real

point of issue is pretty sure to lead to confusion. *Point out the vague or ambiguous words in the following; try to remove the vagueness and ambiguity by means of a careful rewording.*

The poor are better off than the rich. Schoolgirls should adopt uniform dress. Too much time spent in study is unprofitable. It does not pay to buy cheap clothing. Sunday recreations are wrong. It is wrong to hunt and fish. Cheap literature does more harm than cheap dramatic performances. Immigration should be restricted.

EXERCISE II

Write down three arguments supporting the affirmative and three supporting the negative of any one of the following propositions, arranging the arguments in climax order.

Vivisection should be prohibited by law. Children should not be taught to believe in the Santa Claus myth. Polar expeditions should be discontinued. Except for the purpose of destroying harmful animals or for the purpose of obtaining necessary food, hunting is morally wrong.

EXERCISE III

Come to class prepared to discuss informally some proposition previously agreed upon, perhaps one from the list found below. Whenever an argument has been clearly stated, the instructor may

think best to write it down in condensed form on the blackboard, afterwards drawing a line through it, should it be fairly refuted. At the close of the period the class will decide whether the affirmative or the negative has received the better support.

For the average person, tennis is a better game than golf. Managing a school paper furnishes a more valuable training than managing an athletic association. Military tactics should be taught in public high schools. Two half-holidays in the school week would be better than one whole holiday. The public should have free access to the bookshelves in our public library. For the average young man, a small college like Amherst or Williams is better than a large institution like Harvard or Yale. The country is a better place for a college than is a city. An editorship on a school paper affords more valuable training than does membership in a school debating club. *Silas Marner* is a greater piece of fiction than the *Vicar of Wakefield.*

EXERCISE IV

Let some one be appointed to prepare a fifteen minute defense of a proposition to be agreed upon by the class. Let the remaining members prepare to overthrow this defense. The first speaker should be given five minutes at the close of the hour for rebuttal; that is, for answering the arguments brought up against him.

EXERCISE V

The instructor may see fit to appoint four speakers, two to support the affirmative and two the negative of one of the following propositions, the assignments being made at least a week in advance of the debate.

Each state should support a college free to all residents of the state. All young men should be taught the use of firearms. Works of art should be admitted to this country free of duty. Capital punishment should be abolished. United States senators should be elected by direct vote of the people. The use of all kinds of explosives on July Fourth should be prohibited. Laws should be passed prohibiting the carrying of freight by electric cars through public highways. Our government should maintain a parcels post.

EXERCISE VI

Let each member of the class prepare a written, six hundred word defense of a proposition selected from the following list.

Permanent copyright should be granted by the United States. Political cartoons should be prohibited by law. Comic illustrations now found in our daily papers are a menace to public morals. Our school should have an athletic field. Our school should support a crew. Public libraries and art galleries should be open on Sundays. Monday would be better than Saturday for a school holi-

day. Prose fiction exerts a greater influence to-day than drama. Dogs possess intelligence. A sailing craft affords greater pleasure than a power boat. The English conception of what constitutes true sport is nobler than the American conception. The recently proposed spelling reform is worthy of support. The girls of our school should give financial support to the athletic association. The dramatist performs a more difficult task than the actor. Football is a brutal sport. School journalism is not worth while. Honesty is still the best policy. Our school should take part in interscholastic debates. Commercial prosperity tends to lower moral standards. Public libraries should contain none but standard works.

GROUP XII

ESSAYS AND ORATIONS

In this final group are brought together and loosely classified a large number of topics, not a few of which have found favor in the eyes of high school pupils. Many of them are more difficult than most of those found in the preceding groups. They invite careful thinking and afford opportunity to show considerable skill in construction and diction. In a word, they call for your best effort.

EXERCISE I

Some of the titles found in the lists are a trifle blind; one cannot see at a glance what they are intended to suggest. Pick out all such topics and bring the list to class for general discussion. What is blind to you may be clear to others.

EXERCISE II

Select from the lists all the topics on which you think you could write acceptably, underlining the ones you like best.

EXERCISE III

Bring to class five or ten topics not found in the printed lists, topics on which you think that you or some of your classmates could write entertainingly.

EXERCISE IV

Select your favorite topic and come to class prepared to put on the board a running outline showing in a general way how you would build your composition. The outline may be very simple, merely a few headings jotted down; yet be prepared to give, orally, a more detailed statement. Let the other members of the class play the rôle of critic, suggesting changes. Here is a specimen running outline.

This Age of Chivalry

Unfavorable comments of those who think the world is going wrong—Days of chivalry as imagined by such malcontents—The truth concerning old-time chivalry—Present-day chivalry as seen by those who have eyes to see.

EXERCISE V

A topic of general interest having been selected, let the class working together plan out an essay. As items worthy of inclusion are suggested, let them be jotted down roughly on the board. Next

let the class suggest how these items may be arranged in proper sequence, what ones should be combined, what ones eliminated or reworded, till at length a well proportioned outline has been agreed upon. The following may serve as model.

THE HIGH SCHOOL BOY AS WAGE-EARNER

I. Introduction
   A. A statement of facts in regard to the number of boys earning money while attending school
   B. The question suggested by these facts

II. Body
   A. Motives which lead boys to become wage-earners
      1. .....
      2. .....
      3. .....
         (a) Illustration
   B. Advantages gained by the wage-earner
      1. .....
      2. .....
         (a) Illustration
      3. .....
   C. Disadvantages
      1. .....
         (a) Illustration
         (b) Illustration
      2. .....
      3. .....

III. Conclusion
   The writer's conclusion after considering both sides of the question

EXERCISE VI

Let each pupil write an opening and a concluding paragraph appropriate for the essay planned in the preceding exercise.

EXERCISE VII

Bring to class a detailed plan of an essay, this plan to be placed on the board for general criticism.

EXERCISE VIII

Write an essay or an oration not less than seven hundred words long, on some topic selected from the lists and approved by the instructor.

EXERCISE IX

The instructor may see fit to read to the class three or four of the best essays handed in, and invite the class to discuss them with a view to discovering wherein they are excellent.

EXERCISE X

Let the pupils exchange essays, each pupil to write a criticism of his neighbor's effort. This critique should be carefully planned, thoughtful, and above all courteous. Point out the good; be a little blind to what is faulty.

I

The mistakes of my high school course
What I shall remember with greatest pleasure after graduation
What mechanical drawing has done for me
What constitutes popularity in the high school
Who's who in high school
The value of the study of English
High school politics
Getting ready for class day
The ideal school paper
The value of art training in everyday life
The English system of education versus the American
Democracy in the high school
A day in the commercial department
An hour in the laboratory
A study in seniors
How our building is heated
A description of the gymnasium on a gala occasion
A review of the latest issue of the school paper
A famous school
The humorous side of school life
School spirit
The ideal senior
An hour in the studio
The ultimate good to be derived from athletics
The value of the study of the drama
The play of fashion in our school
How our school prepares for good citizenship
What I have received from the course in ——

2

My bad manners
A shelf of old books
Summer workdays
My very little sister's ways
My summer reading
Some of my relatives
Watching the children play
Getting up in the morning
Looking over a chest of old toys
The transformation of my ideals
My friend the inventor
Dusting my books
What goes against my grain
A driftwood fire
My air castles
Three of my friends and why I like them

3

October skies
Plant tragedies that I have witnessed
A study of leaves
How spring comes up our way
Harvest time in the wheat lands
A geological expedition
A bird episode
Fishes and their ways
The heavens in November
How nature cleans house now and then
Everyday wonders of nature
The voices of the night
The seashore in winter

How the blind boy knows that spring is coming
When the tide comes in
In the apple orchard
What I found in a tide pool
Between darkness and dawn
How our town wakes up in the morning
Where the cardinals grow
My favorite haunts
The wander-spirit
How birds prepare for the winter
The life of a bee
Watching a spider
The survival of the fittest in plant life
Along the water front
Bird songs
The Audubon Society
A mountain camp in winter
The human eye and the camera
John Burroughs
The sounds heard in ten minutes in the heart of a woods
The sounds heard in ten minutes at mid-day

4

Modes of travel, past and present
Self-hardened and air-hardened steel
The steam engine indicator
The history of photography
What became of a tree
The farm of the future
New York in 2000
A visit to a pottery
After the automobile, what?

Modern miracles of science
A blast furnace
A lesson in forestry
History of a plant from germ to decay
A sulphur match
The old housekeeper and the new
The Carnegie Institute for Research
A journey in the carboniferous era
Waste material
Uses of compressed air
Modes of ventilation
The telepost
A gas engine
The gold beater
A stone arch
Street paving
Batteries
A steam turbine
The X-ray machine
Geissler tubes
A talking machine
The kinetoscope

5

My favorite picture
Making an art of a homely trade
The mission of the musician
Something about pottery
What it means to get an education in art
How to study a picture
Does our town appreciate music?
The musical treats of the winter just past

Spires and towers of our town
——'s sky-line
—— as seen from a distance at various times
Quaint architecture in our town
A visit to a studio
A talk with an artist
Art in common things
What practical use a schoolgirl may make of her training in art
The oratorio *Messiah* described
My favorite composer
Some of our little-appreciated art treasures
Our music club
The trials of an accompanist
An appreciation of Whistler
St. Gaudens
Beethoven
Dvorak and his music
Sargent and his work

6

The Children's Crusade
At the court of Louis XIV
Old guilds, forerunners of the trade unions of to-day
The settlement of Jamestown
Athens and Sparta
A bit of early local history
Sightseeing in London in Elizabeth's day
A day at the club with Johnson
The Tories of the Revolution
The Spanish Armada
The Puritan spirit

Knickerbocker life in colonial days
Etiquette in colonial times
Life in the South before the war
A balloon trip over England in the days of William the Conqueror
What it meant to be an Elizabethan
A prowl through Bede's history
Exploring the Anglo-Saxon Chronicle
Shakespeare's Cæsar and the Cæsar of history
The fate of Finland
Our duty to Armenia
Sir Philip Sidney
Beau Brummel
Magellan
Benedict Arnold
Daniel Boone
Père Marquette
Zenobia

7

This age of chivalry
Uncrowned kings
Keys
Dreamers
The poor millionaire
Saints
No saints—would-be saints—almost saints—saints
The stone that fits in the wall will never lie by the way
The little tin god called Luck
The playthings of grown-ups
Windows
Doors
A good word for play

A defense of Peter Pan
The social acrobat
Given: a sense of humor
Fashion plates
"Simon says thumbs up" in society and politics
Vegetable rights
A good word for manual labor
The mind is its own dwelling-place
Ugly ducklings—after reading Andersen's *The Ugly Duckling*
Courtesy at home and abroad
Monuments
The twentieth century knight
Paddle your own canoe
The world is too much with us
Latter-day heroines
The joys of the poor
Why keep a dog?
Not so bad as painted
Honesty is still the best policy
Present-day superstitions
Playthings
Specimen relatives
Gifts and gift giving
Tramps, wise and otherwise
Beggars
All the rage
Patent medicines
The simplicity of housekeeping
The ways of little children
The joy of indiscriminate reading
Waste
The Gloucester fisherman

A library for a castaway
The passing of the woodshed
A plea for simplicity
A stitch in time
Newspaper heroes
Uneasy rests the head that wears a crown
Sources of power
Present-day opportunity
A rail against progress
Tests
Business honor
Optimism, good and bad
Silent conquests
Popularity
The influence of the picture postal
Human mosquitoes
The croaker
Front yards and back yards
Reforming a tramp
Shopping with a bargain hunter

8

An old man's dream
The story the old house told
The story of an old book
A national expedition of the next century
The magic wand of childhood
The history of a street
An important meeting of a girls' club
Good-by, fairyland
The reflection of a mirror

The doctor of fifty years hence
A modern fairy-tale
The immigrant child's dream
A dream in the public library

9

George Junior republics
How criminals are made
Street arabs
Undesirable citizens
Conservation of national energies
College settlements
Juvenile courts
Woman's invasion of the business world
Is democracy degenerating?
The power of conventionality
Manual training at home
Billboards
Amusement parks
The New England village
Public calamity is a mighty leveler
The Red Cross Society
The benefits of war
International sports
The cost of municipal ugliness
Workshops for boys
Library curses
In Utopia
The business value of humor
Pure foods
The justice of the jury
The observation of public holidays

The American girl's inheritance
The cartoonist
How children are protected
Our debt to the immigrant
Shotgun civilization
Advertising
Postal reforms
Good citizenship from a boy's standpoint

10

Nature as seen in Beowulf and the Canterbury Tales
Old English life as seen in Beowulf
Costumes in Chaucer's day
Two heroes: Beowulf and Roland
Present day pilgrims
Brutus's speech in blank verse
Cassius's speech in blank verse
Likable traits in Gareth
Hepzibah Pyncheon
National hymns
Scottish peasantry as seen in the poems of Burns
Story book villains, cowards, heroes, or heroines
Greek myths
Homer's comparisons
Addison as a reformer to-day
The gift of saying things
A ramble with Boswell
Do we need a national theater?
An expedition to the land of words
A perfectly satisfactory hero
The art of letter-writing
Childhood myths

Helen of Troy's diary
The theater in 1616
An hour with the dictionary
Dogs in literature
How to use the library
Heroes: Achilles, Palamon, Ivanhoe
Everyman, a morality
Play-tricks and conventions
Louisa M. Alcott
Samuel Johnson
Hans Andersen
Thoreau
Five pictures from the life of Macbeth
Macduff's part in *Macbeth*
How —— builds an essay
The literary art of Macaulay
The songs of Scotland
More, an old time dreamer
The Cook's tale retold for children
Stray thoughts about play-going
A typical work of the eighteenth century
Lady Macbeth
The Art of seeing things
Bob, Son o' Battle, and Rab
The historical novel
The works of Henty
Self-cultivation in English
National songs
The ideal king
Manhood ideals: Macbeth, Banquo, Macduff
Walden
Good magazines and bad
The secret of Burke's power

The maxims of Edmund Burke
Thoughts from Gray's elegy
The good and the bad in Macaulay's essays
The manufacture of plays and stories
My favorite author
Unreproved pleasures
My favorite play
Readers, old and new
Robinson Crusoe
Gentlemen of the old school, Sir Roger and Dr. Primrose
Goldsmith as storyteller
Athletic contests of long ago
Tragic heroes, Macbeth and Brutus
Æsop
The kingly traits of Arthur
Mark Twain
The love of nature as seen in David's psalms
Story children
Juveniles
Review of *Last of the Mohicans, Oregon Trail, Bottle Imp, The Great Hoggarty Diamond, Kenilworth, David Copperfield, Mill on the Floss,* the works of J. M. Barrie, *An Old Fashioned Girl, The Wide, Wide World, Deephaven, Captains Courageous, Waverley*

II

Should tipping be prohibited by state law?
Should cartooning the president be prohibited by law?
Is the card system better than the ledger system?
Should a senator be guided by his own judgment or by the wishes of his constituents?

Do national expeditions pay?
Should the United States control the railroads?
Is Macaulay a greater writer than Burke?
Is the Ben Greet idea correct?
Should children be brought up on Mother Goose literature?
Is the Conciliation speech a proper classic for seniors to read?
Are Shakespeare's heroines satisfactory?
Is Jack London a nature fakir?
Should the Old Testament be studied in public schools?
Do we need an endowed newspaper?
Should class day be abolished?
For general culture, which offers the greater inducements, a classical college or a scientific school?
Would it be well for the debating club to devote one meeting each month to non-argumentative literary exercises?
Is the interest in high school athletics declining? If so, why?
Should sewing be made a compulsory study for high school girls?
Should all high school boys be made to take a course in carpentry?
Which offers the greater inducements, Annapolis or West Point?
Is a general education best for one who is to be a musician?
Should modern novels be read in class-room?
Is a college course necessary for a business career?
Should the prophecy be dropped from the class day program?

APPENDIX

PRECEPT AND CRITICISM

Here are fifteen precepts having to do for the most part with words and sentences, followed by eighteen typical criticisms such as the instructor finds frequent occasion to use when reading school compositions. It is more agreeable to discover one's failings than to have them pointed out. Be your own critic.

I. Be sure that you know the meaning of every word you use. When in doubt, consult a good dictionary.

II. Watch your spelling. Do not guess; consult a dictionary. Master the rules; learn the Latin prefixes.

III. Keep your vocabulary simple. Avoid foreign, provincial, technical, and newly coined expressions. Other things being equal, familiar words are preferable to unfamiliar.

IV. Keep your vocabulary pure. Avoid colloquial, loose, and slangy expressions.

V. Master English grammar. Learn thoroughly the correct forms of the various parts of speech; obey the rules of syntax.

VI. So construct your sentences that the relationship of part to part will be seen at a glance. Place modifiers near the words they modify; be sure that pronouns have clearly defined antecedents; avoid the dangling participle.

VII. Learn to use introductory and transitional words and phrases skilfully.

VIII. Master the rules for punctuation.

IX. Preserve unity. Exclude what is irrelevant; subordinate whatever is of minor importance; avoid parenthetical expressions.

X. Preserve uniformity in sentence design. Do not yoke in parallel construction elements unequal in value or unlike in form; avoid shifting the point of view.

XI. Exercise economy. Strike out useless words. Do not give needless information, nor say practically the same thing over and over.

XII. Be precise. Choose your words with care. Say what you mean.

XIII. Try to make your sentences euphonious—agreeable to the ear. Avoid harsh sounds and needless repetition.

XIV. Gain force through variety. Avoid a succession of short sentences. Experiment now and then with the interrogative and the exclamatory sentence. Try the balanced and the periodic.

XV. Do not be afraid to use figurative language. Simile, metaphor, and personification are quite as serviceable in prose as in poetry.

XVI. The subject you have chosen is too difficult. Another time, try something simpler, something in which you are more deeply interested.

XVII. You have not mastered your subject. One cannot hope to write successfully except on topics with which he is thoroughly familiar. Investigate, study, think; then write.

XVIII. The subject you have chosen is excellent, but it is too broad. You would have been more successful had you narrowed the field. It is better to do a little and do it well.

XIX. Your composition begins weakly. Opening paragraphs are important; for if the reader is not pleased at the outset, he may turn away. Make your porch inviting.

XX. Your opening paragraph is too pretentious. It leads the reader to expect far more than you have provided. Nothing is gained by a false promise.

XXI. Your composition ends weakly—simply dwindles away. Last impressions are so important that you should try for a more effective close. It is possible, sometimes, to give in a concluding paragraph the essence of all that has gone before. Condense, summarize, or at least end with something attractive.

XXII. Are you sure that you have taken up the topics in the best order? Follow a time or place sequence when possible. Do not mingle causes and effects. Often it is possible to arrange

topics in climax order, or in such manner as to bring out effectively a marked contrast. It will not do to dash down your thoughts without stopping to arrange them.

XXIII. Your composition is poorly proportioned. Here and there a topic needs expanding, and in one or two places you have dallied too long.

XXIV. Your composition lacks unity. It contains fragments of several compositions, all tumbled in together.

XXV. How little of yourself has gone into this composition—as if you had carefully guarded against revealing your emotions! Yet it is the personal note that the reader enjoys. Your composition does not sound like you. Be natural; give vent to your feelings.

XXVI. Your narrative contains too many dry details. A list of places visited, with the hours of arrival and departure, interests the reader but little; he does not care for time-tables. What did you see that interested you greatly? What did you talk about? Really, you have given the reader little more than an empty shell.

XXVII. Your description is methodical and thorough, you have kept the point of view very well; but it is merely photographic. You have forgotten all about color. You have put little of yourself into your paragraphs.

XXVIII. In several places your composition is not clear. No doubt the thought is plain to you,

but it has not been given proper expression. Have you used words enough, sentences enough? Have you left gaps for the reader to bridge?

XXIX. The ideas in this composition are excellent, but they are unattractively expressed. It is a pity that one who has so much that is worth communicating should be willing to express himself so clumsily.

XXX. You are inclined to be verbose. Here are labyrinthine sentences which say very little. Condense; your readers have no time to waste.

XXXI. Parts of this composition are in bad taste. Humor is excellent; let fun bubble forth whenever there is good occasion. But treat serious matters seriously. Above all, never be coarse or rude.

XXXII. This composition is too illiterate to deserve a reading. Here are misspelled words, errors in grammar, faulty punctuation, and what not. Rewrite it before any one else sees it. Use a new pen and a clean blotter.

XXXIII. Acknowledge indebtedness. Compositions based upon what one has read are entirely proper; but one cannot be too careful in acknowledging whatever he has taken from the printed page. The best place for such acknowledgment is in the opening paragraph.

THE END